



**MONSTER
MAGAZINE**

SEPTEMBER
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QUASIMODO'S

15p

MONSTER MAGAZINE

**SON of
CHANEY**

THE STORY OF LON CHANEY JR.

SPACE 1999
PART 1

THE FILMS OF
**ROGER
CORMAN**

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FOR
YOUR

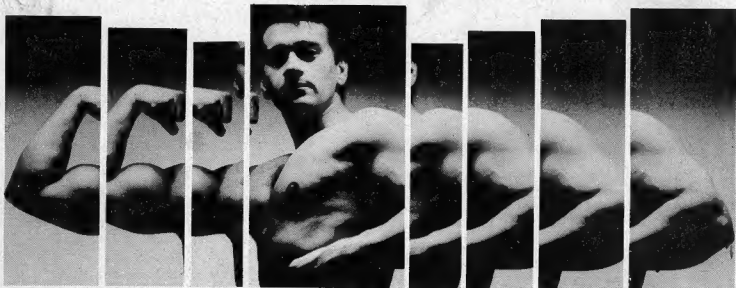
**CLASSIC
HORROR
FILMS**

IN THIS ISSUE

THE MAKING
OF THE
EXORCIST

**THE LAND THAT TIME
FORGOT** WITH AN EXCLUSIVE INTERVIEW OF ITS STAR
DOUG McCLURE

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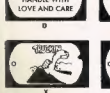
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MONSTER MAGAZINE

VOLUME 1 NUMBER 4

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Nino Morone,
Louisville, Kentucky

You must admit that I am "grotesquely deformed." And, you didn't look at the dictionary's third definition. It says that a monster is "one who inspires horror or disgust." Have you looked at me lately? ugghhhhhh! I must run along now to have my portrait painted for the front cover— 9

I-I-I j-j-just r-r-read I-I-Issue #3
of M-Monster M-M-Magazine. Y-
Y-Your p-p-piece on E-E-Earth-
quake s-s-shook m-m-e u-u-up!

P-Phil R-R-Russo,
F-Formerly of H-Hollywood, Calif.

Dear Phil,
Hollywood, California, is a good
place to be from! Q

Kevin Cosgrove (who must be a hangman since he writes me from Hempstead, N.Y.), sends along this Bela Lugosi Monster Spot-A-Word. He claims that in this puzzle are the names of 13 horror pictures in which Bela Lugosi appeared in. He wants us to name and find all 13. Q

Answer on Page 42

I have just returned from a very nerve-shattering vacation (see "Having A Horrible Time—Wish You Were Here") . . . and the first thing that I find is my poor carrier of the mail, dead at my front door . . . with a permanent cancellation administered by these deadly demons that you have drawn and sent along to me. Just a few are pictured here.

At midnight I will toll my bell thirteen times to thank you all for taking the time out to communicate to us here at Monster Magazine. Q

- 1—Name 3 actors who portrayed *Frankenstein*.
- 2—Name 3 actors who played *Dracula*.
- 3—Name 3 actors who have been *Werewolves*.

8—Name 3 actors who portrayed *The Mummy*.

Answer on Page 42

PURESNEKNATHFONO
 LITESTNOMTHGINIME
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CAT or WOMAN

or a thing too evil to mention?
listen for the SCREAM in the night
look into the eyes of the creature
who rules the land of the living dead!

VINCENT PRICE

ELIZABETH SHEPHERD

EDGAR ALLAN POE'S

TOMB of LIGEIA

COLORSCOPE

the films of

ROGER CORMAN

By Beverly Robertson

One of the most prolific and hardest working directors of the past twenty years has been the inimitable Roger Corman. Although his output has been enormous, he remains a mysterious figure even to those inside the movie industry. His films have been worked on by such notables as Peter Bogdanovich, Jack Nicholson, and Francis Ford Coppola—with none of these three get-

ting any screen credit. Corman's pictures can be divided into three phases: The first phase involved films he made for a wide-ranging audience with varying subject matter in the fifties; the second phase is his highly successful series of Edgar Allan Poe adaptations starring Vincent Price in the sixties; and his current phase which has him doing sociological/psychological dramas such as "Wild





Angels" and "Bloody Mama".

Roger Corman was born in Detroit, Michigan in 1926, and Educated at both Stanford and Oxford Universities. After a hitch in the Navy during World War II, he took a job at Twentieth Century-Fox as a bellboy. Later, Roger was promoted to story analysis and, finally, to producer-director. Corman is certainly the Hotatio Alger of the picture business.

After going to work for American International Pictures in 1955, Corman hit upon a formula that, even today, is thought of as being quite ingenious. His films would be sixty minutes in length and shot in ten days. The cast and crew would be held down to an absolute minimum (*once he used three people in an entire film*). Two types of actors were used in Corman's films—the up-and-coming beginner trying to make a name for him—or herself, or the fading, aging star of yesteryear. His system became so precise that he was capable of producing two films at once, using the same actors, sets, and crews

in two separate stories. Perhaps Corman's greatest achievement at this early stage of his career was his ability to make a monster movie with no real monster to be seen in it (*thus saving money on make-up*). For instance, in "Beast With A Million Eyes" (1957), the "Monster" is invisible, and in "Not Of This Earth" (1957), he is a well-dressed man with sunglasses.

As indicated, Corman was able to make many films during this period including "Gunslinger", "The Day The World Ended", "Oklahoma Woman", "It Conquered The World", and "The Undead".

"The Day The World Ended" is about just that—the day the world ended, thanks to a giant nuclear explosion. A small group of survivors (*Richard Denning, Lori Nelson, Adele Jergens, and Paul Birch among them*) find themselves surrounded by lead encrusted mountains which are protecting them against the ever-present radiation in the air. The group later discovers that there are also monsters present, buy only in the higher

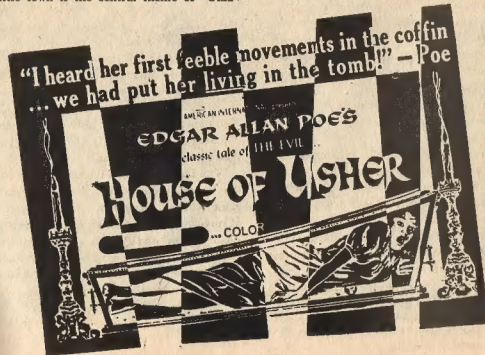
elevations. In one handsomely set up sequence, an unearthly creature looks on as a group of girls bathe in a mountain pool. It is this type of scene that separates Corman from your ordinary run-of-the-mill director.

In "Gunslinger" (1956), Corman showed he was also capable of making a good western. He was always fond of the idea of role-reversal—that is, showing what happens when a woman takes over a man's job, and vice versa. In certain respects, he was ahead of his time. "Gunslinger" tells about a sheriff who is shot dead while innocently drinking a cup of coffee, and his wife who dedicates herself to her late husband's job.

Corman had a knack for finding good young talent just at the outset of their careers. Peter Graves, Beverly Garland, and Lee Van Cleef co-star in "It Conquered The World" (1956). "It" is a weird-looking creature from the planet Venus who has an electronic device in his head that enables him to control earthlings. He tries to take over a remote town and army base but is ultimately thwarted. The fight for power over a rough cattle town is the central theme of "Okla-

homa Woman" (1956), as hero and gun-carrying female come to grips. A local gambling house/saloon is run by a woman named Oklahoma (*hence the title*) who hires a gang of ruthless gunslingers to run the elections and carry out the law the way she wants it carried out. When a recently-released prisoner comes home, determined to make a new life for himself, he spurns her romantic flirtations and they come into conflict. Oklahoma frames the ex-convict for a murder, so he tries to reverse the situation by playing on her feminine emotions. The town's sheriff, a rapidly aging fellow, is powerless to help him, but when pressured into a hanging, displays his leadership qualities. In some respects, this film is comparable to Corman's later Poe epics. The photography is good and his attempts at deep-focus, placing the main characters at the extreme foreground while showing different action in the background, lends a certain amount of uneasiness to the plot.

Corman's ability to make films quickly and cheaply has given him the opportunity to





"Bucket of Blood" caught the mood of the times—that of beatniks & coffee houses.



A beatnik artist covers corpses with clay in "Bucket of Blood" (1959).

A terrifying moment in "House of Usher".



direct more films than many of his fellow directors. Thus, he has had his share of clinkers. "The Undead" (1957) is one of them. Allison Hayes gets herself involved with voodoo worshippers and soon finds she has been transported to a past life where she is trapped. It is the kind of film Corman could have made in his sleep.

"She Gods Of Shark Reef" (1958) is another example of Corman putting women in charge of a situation. A man and his girl

friend, running away from the law, are shipwrecked on an unknown island run by giant amazon women who have complete control over their men.

Roger Corman's first phase ended with "Bucket Of Blood" (1959), in which an incompetent beatnik artist hits upon a plan to win the affection of the girl he admires. He decides to cover corpses with clay and thus become a renowned sculptor. Unfortunately for the beatnik, everything falls apart for him



Corman had Vincent Price dye his hair white for his role in "House of Usher".

when the girl he is trying to win over happens to recognize her best friend's face on display. This witty, slightly outrageous film gives us a peek at an era pretty much forgotten now—that of coffee houses, bongoes, and goatees.

Filmmakers have been attempting to put the writings of Edgar Allan Poe on celluloid for the past 50 or 60 years. There are at least two reasons for this: one, his works are, of course, brilliant excursions into the world of the macabre; and two, they are also in the public domain. Universal's Poe films of the thirties and forties were loose adaptations and largely vehicles for the talents of Boris

Karloff and Bela Lugosi. In 1960, Roger Corman entered the field of Poe interpreters. By this time, he was tired of grinding out cheap quickies, so he asked AIP to start investing money in his films. Instead of making two pictures for the price of one, make one for the price of two. The heads of AIP, James Nicholson and Samuel Arkoff, were thunderstruck at this suggestion and even more flabbergasted when told he wanted to do "The Fall of The House Of Usher". Teenagers, they theorized, are forced to read Poe in school, giving them a natural distaste for him. Besides, the story doesn't involve a monster, and all horror movies have to have monsters, they said. "The house is the monster", claimed Corman.

Starring Vincent Price, "House Of Usher" is a virtual extravaganza, done in color and Cinemascope. The story takes place in New England in the 1800's, where Madeline Usher's fiance makes a surprise visit to the horrifying Usher mansion. Her brother, played by Price, tells him that Madeline has been overtaken by the family curse of madness and is confined to bed. Later, Price at-

Madeline Usher returns to take revenge on her brother in "House of Usher" (1960).

tempts to put a stop to this family curse by burying his sister alive. She escapes, however, and both of them are burned to death when the Usher house bursts into flames.

Critics as a whole enjoyed the film immensely. Said Variety, "It is a film that should attract mature tastes as well as those who come to the cinema for sheer thrills". And according to the New York Herald-Tribune, "Price is in fine fettle as Usher, his hair whitened, his delivery formal, stylistic,





One of the grislier moments from "Pit & The Pendulum" with Barbara Steele and Vincent Price.

Price serenades Barbara with
"You Only Hurt The One You Love".

fastidiously close to the spirit of Poe's prose."

Corman's second shot at Poe was "The Pit And The Pendulum" (1961). It revolves around Nicholas Medina (*Vincent Price*), a man driven mad by hereditary insanity who uses torture devices left over from the Spanish Inquisition that lay in the dungeons below his castle.

Drake Douglas, author of the book "Horror" wrote, "It is a brilliantly made film. The settings of the castle and, in particular, the torture chambers and dungeons are like a surrealistic nightmare. Poe's constant air of brooding horror hovers over every scene. The story content, though considerably different from Poe's original tale, is in every respect true to the Poe spirit. In no other horror film has Technicolor been put to such an excellent advantage." Yet, *Time Magazine* didn't like the film at all, saying Price played Medina like "A sort of sissified Bela Lugosi."

Corman used the talents of Ray Milland in "The Premature Burial" (1962). He plays a man who is so terrified of being buried alive that he has all sorts of escape devices built into his crypt in order that he can return to life should his worst fears come to pass. When he is thought to be dead, the man is buried, but by a strange twist of fate is unable to make use of his elaborate precautions. This picture has some outstanding moments of true horror and suspense and, as such, is a minor classic.

"Tales Of Terror" (1962) contains three separate episodes based on Poe stories. "Morella" tells the story of Locke, a man who spends his life alone after his wife dies. Twenty-six years later, his daughter comes to visit and becomes the means to reincarnate his wife's spirit, which has been seeking a reunion with him. "The Black Cat" shows the lighter side of Corman. Peter Lorre and Vincent Price engage in a drinking contest in which the latter succeeds in drinking himself under the table, thereby insuring a romantic



encounter with his opponent's wife. But they are made to pay the price for their shenanigans. "The Case Of M. Valdemar" is one of the most horrifying of the entire Poe series. Basil Rathbone plays a hypnotist who is able to keep a man alive even after the man's death. Upon the final release of his spirit, his physical form reverts to its real state in a matter of seconds.

The New York Herald-Tribune wrote, "Aficionados of the weird, the strange, or what Poe called the 'Grotesque' and 'arabesque' can troop, I think with good heart, to see 'Tales Of Terror'." The film was less successful financially than the previous Poe Poe entries and is sometimes re-issued with only two episodes of the three in it.

"The Raven" (1963) boasted a cast of Vincent Price, Peter Lorre, and Boris Karloff. Price plays a magician who turns Lorre into an oversized black bird for having the audacity to challenge master sorcerer



Would you buy a used car from this man?
Vincent Price in "Pit & The Pendulum" (1961).

Karloff. This film has little to do with Poe's original poem or Universal's 1935 version which starred Karloff and Bela Lugosi. Time Magazine called it "A sappy little parody of a horror picture cutely calculated to make the children scream with terror while their parents scream with glee."

One of Corman's non-Poe pictures of that year was "X—The Man With The X-Ray Eyes", starring Ray Milland. A research scientist comes across a chemical which enlarges the visible light spectrum to encompass longer wavelengths. Using himself as a guinea pig, he finds he can see through solid objects, although unaware that the effects of the drug will lead to his destruction. When a pair of tremendously thick glasses fail to keep his vision normal, he is driven to insanity by the wide spectrum of colors that

are before his eyes.

Corman was to make three more Poe adaptations: "The Haunted Palace" and "Masque Of The Red Death" in 1964, and "Tomb Of Ligeia" in 1965.

"The Haunted Palace" takes place in New England in the 1870s where a warlock, burned at the stake, returns to take possession of the body of his only descendant, Ward. Young Ward and his wife get mixed up in a web of the occult, and become its helpless victims. Said the New York Times, "It has the director's usual star (Price), his usual obvious shock devices, and his usual inane dialogue."

Corman took his production company to England for "Masque Of The Red Death" and he created a totally new look by being very faithful to Poe's original story. Prince Prospero (Vincent Price, naturally), leader of a devil cult, is forced to stay inside his castle with his houseguests due to the Red Death, a plague which is killing everyone outside. The

Price rises to the occasion in "Tales of Terror" (1963).



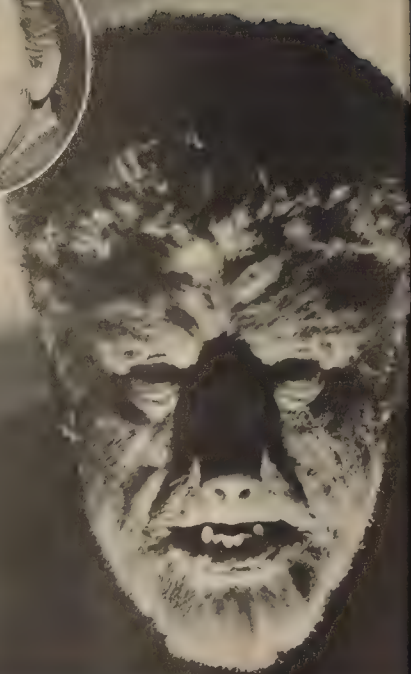
Red Death enters the castle by way of an intriguing ballet sequence—a "first" for Corman.

His seventh and last trip into the world of Edgar Allan Poe was "Tomb Of Ligeia". The British-made film tells the story of mesmerized, drug-addicted widower Verden Fell, who lives near the grave of his wife—a woman buried under unusual circumstances some years earlier. His second wife is haunted by supernatural occurrences and is nearly lured to her death by a vengeful black cat.

Since 1965, Corman has dealt largely with contemporary topics such as motorcycle gangs in "The Wild Angels" (1966), the world of LSD in "The Trip" (1967), and the story of gangster Ma Barker in "Bloody Mama" (1970). But it is with Edgar Allan Poe that Roger Corman's name will always be associated, and for good reason. These two titans of terror, though born 100 years apart, combined to make some of the finest horror epics of our time.



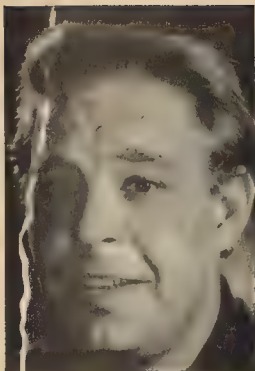
A scene from "Tales of Terror", with Vincent Price, Joyce Jameson, and Peter Lorre.



SON OF CHANNEY: THE STORY OF LON CHANNEY JR.

BY LLOYD MAYER

Lon Chaney, Jr. was one of a handful of top-rank horror stars of the late thirties and early forties. Though so versatile or creative as his father—"The Man of a Thousand Faces"—Chaney Jr. the actor always brought a special quality to his characterization, whether it be The Wolf Man, Frankenstein's Monster, or Count Dracula.



He was born Creighton Tull Chaney (Creighton being his mother's maiden name) on February 10, 1906 in Oklahoma City, Oklahoma. If it were not for the quick thinking of the doctor who delivered him, there might not have been any Lon Chaney, Jr. At all! Born prematurely and showing no apparent signs of life, the doctor ran outside with the 2½ pound infant and dunked him into the icy waters of a nearby lake. This had the desired effect—baby Creighton was alive and kicking.

Chaney Sr. and his wife were struggling vaudevillians trying to make ends meet at this time. The fame and fortune of Hollywood that were awaiting the elder Chaney were still far in the future, and he was forced to take odd jobs, like working as a carpet layer and as a mine worker, in order to pay for his new son's expenses. Unable to afford a cradle for their baby, the Chaney's kept the infant in a blanket-lined shoebox where he would stay while his parents were performing on stage.

But things got worse instead of better for the family. Lon Sr. and his wife split up and Creighton was sent off to boarding schools to be educated. By 1915, the elder Chaney was attracted to Hollywood and its infant industry, the movies. He remarried and brought back Creighton to live with them. It was here that Chaney Jr. got his first sniff of the picture business as he would frequently accompany his father to the studio. Perhaps more important to his later career was the time he spent with his deaf mute grandparents when he was ten years old. From them he learned what it was like to be an outcast—a lesson he would not forget, and something that can be detected in many of his screen portrayals.

Living in Hollywood and going to Hollywood High School, Creighton had an obvious itch to get into the movies. His father, by now a big star, refused to help



Lon Chaney Jr. & Bela Lugosi stalk the world of horror again in "Ghost of Frankenstein" (1942).



him because he wanted his son to go into business or law. Chaney Jr. chose the former, and after leaving school and getting married, went to work for a water-heater company, where he started as a boilermaker and worked himself up to secretary of the company. Then, in 1930, Lon Chaney Sr. died. Although he had amassed quite a sum of money at his death, for some reason he left very little of it for his son. With a wife and two kids to support, a lucrative inheritance would have come in quite handy.

Creighton remained at his hum-drum job at the water-heater company—the movie bug was apparently out of his system—until someone at a party suggested he go for a screen test. The bug wasn't out of his system after all. He quit his job for the tinsel and glitter of the cinema only to find to his chagrin that no

one was interested in hiring him. Finally, after seven long months of unemployment, Chaney landed a job at RKO Pictures where he was put under contract for \$200 a week. Still known as Creighton, the studio wanted him to change his name to Lon Chaney Jr. But he refused on the grounds that the elder Chaney hadn't been dead very long and it would appear that he was cashing in on his father's name.

Chaney stayed with RKO for 1½ rather unfulfilling years. He seemed to go from one "B" Western to another. Since he had never ridden a horse before, this presented a problem—and a painful one at that. Chaney was expected to ride all day and do his own stunts. His main hope was that some movie executive would see his true potential and give him the parts he thought he deserved. But this never



As The Wolf Man—his most famous role.

materialized and Chaney left the studio swearing never to make another Western. This vow was short-lived however as he soon found himself completely out of money and back in a Western again.

Chaney was no fool about his acting ability. He knew he had limitations, but he also knew that he was better than just a bit player in Grade-B films. For a while, Chaney enrolled in acting school, figuring a little education couldn't hurt. The training might have helped him spiritually but it certainly didn't help career-wise. Again he found himself broke and, in addition, his marriage ended in divorce. Chaney was forced to make a move he had avoided for years—he changed his name to Lon Chaney, Jr. This got him a

contract at 20th Century-Fox in 1937 which lasted until early 1939. He continued playing small roles in small films.

Then in 1939 he won the part of Lenny in the film version of "Of Mice and Men", based on John Steinbeck's famous novel. His portrayal of the large-sized simpleton drew accolades from critics all over the country. Lon finally felt he had been accepted as an actor.

This success led to his role in "One Million B.C." in which he played Akhoba, tribal leader of the rock people in this prehistoric tale. If one considers giant prehistoric animals as "monsters", this was his first "monster" film. Lon created his own makeup for Akhoba, then found he couldn't use it because Cosmetician

Union regulations would not permit such work to be done by a non-union person. "One Million B.C." was produced by Hal Roach, famous for his wonderful Laurel and Hardy and "Our Gang" comedies of the twenties and thirties. Roach was trying to diversify his moviemaking interests at this point, but unfortunately he was not willing to spend the money necessary to make a really first-rate picture. For instance, instead of using an animation process (as in "King Kong") to show the giant creatures, he just blew-up pictures of tiny lizards to make them look huge. Animation would have been time-consuming, tedious, and worst of all, costly. By being thrifty, Roach's "Dinosaurs" look patently phony.

Meanwhile, Universal was just starting what was to be their second big horror cycle. "Son of Frankenstein" (1939) had shown them that people were again interested in this kind of film. Impressed by Chaney's latest output, the studio signed him to a fairly lucrative contract. So Lon Chaney, Jr. was now working for Universal, the studio where his father had gained his greatest fame, and where he, too, would gain his own monster immortality.

His first assignment for the studio was "Man-Made Monster" (1941). In it, Lon plays a man who can absorb unusually large amounts of electricity and who gets involved with a mad scientist (Lionel Atwill). This scientist's dream is to create a society of living zombies (exactly why is never made clear). To that end, he feeds Chaney more and more electricity until he is turned into a crazed monster who kills everyone in sight.

That same year, 1941, Chaney played one of the most popular parts of his career—the title role in "The Wolf Man". Lon's make-up was devised by Universal's resident make-up genius Jack Pierce—the man who also created, Boris Karloff's appearance in "Frankenstein". It took five hours for the make-up to be applied,

as patches of hair were glued on piece by piece in a laborious fashion. Working from a mask of Chaney's face, Pierce designed a long wolf-like nose made of rubber, and a thick wig. Fortunately, all of this took only 45 minutes to remove, but if the hair stuck on too well it was a painful experience.

As bad as the make-up was to apply and remove; even worse was the filming of the transformation scenes, where we actually see the man turning into a wolf. Lon described it this way: "The day we did the transformations I came in at 2AM. When I hit that position they would take little nails and drive them through the skin at the edge of my fingers, on both hands, so that I wouldn't move them anymore. While I was in this position they would build a plaster cast of the back of my head. Then they would take the drapes from behind me and starch them, and while they were drying them, they would take the camera and weigh it down with one ton, so that it wouldn't quiver when people walked. They had targets for my eyes up there. Then, while I'm still in this position, they would shoot five or ten frames of film in the camera. They'd take the film out and send it to the lab. While it was there, the make-up man would come and take the whole thing off my face and put on a new one, only less. I'm still immobile. When the film came back from the lab they'd put it back in the camera and then they'd check me. They'd say, 'Your eyes have moved a little bit, move them to the right . . . now your shoulder is up . . .' then they'd roll it again and shoot another ten frames. Well, we did 21 changes of make-up and it took 22 hours. I won't discuss about the bathroom."

A little known fact is that Universal originally planned to star Bela Lugosi as The Wolf Man but somewhere along the line changed their mind. Lugosi, instead, wound up with a minor supporting role. Largely unknown, too, is the fact that

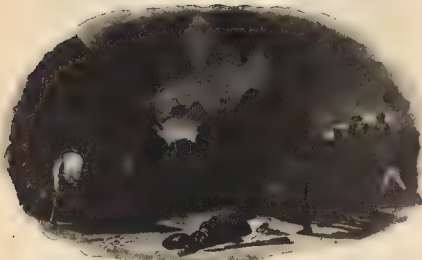
some of the scenes in "The Wolf Man" were shot on the very set where Lon Jr.'s famous father filmed his great "Hunchback Of Notre Dame".

In 1942, Chaney was given the opportunity to play Frankenstein's Monster in "Ghost of Frankenstein". Again, he had to put up with the drudgery of a heavy make-up job that had him arriving for work at 4 AM so as to be in time for an 8 AM shooting schedule. Though Lon's characterization of the monster was not widely hailed, it was an original approach, and with Bela Lugosi repeating his role as Ygor from "Son of Frankenstein", the film was a success.

With "Ghost of Frankenstein", Universal, much to Chaney's disapproval, decided to permanently drop the "Junior" from his name. Also at this time, Lon became the studio's number one box office draw, and they continued to revive old monsters for him to play. He took on the role of The Mummy in "The Mummy's Tomb" (1942), in which the 3000 year old creature searches for his Princess Ananka only to be burned to death in a fire.

Universal, in the belief that two monsters are twice as good as one monster, came forth with "Frankenstein Meets The Wolfman" (1943). Chaney

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Lon plays the title role in "The Mummy's Curse", a terrifying tale of an ancient curse that brings death to all within its reach.

again played Larry Talbot, that tormented soul who was a normal person by day and werewolf at night when the moon was full. Talbot, believing death to be the only relief from his torturous condition, accidentally stumbles upon the frozen body of the Frankenstein Monster. The two ultimately engage in a climactic battle to the death, but not before the usual dose of thrills and chills. In an off-beat bit of casting, Bela Lugosi was given the part of the monster, which he played with embarrassing ineptness, though it wasn't all his fault. Apparently, the monster was originally supposed to be blind. Therefore, Lugosi stumbled around, wav-

ing his arms about as if he didn't know where he was going. Before the film was released, the mention of the monster's blindness was cut out of the film, making Bela's movements meaningless.

Chaney had yet to play Count Dracula, and this he did in "Son of Dracula" (1943). As Count Alucard (Dracula spelled backwards) he travels from Transylvania to America looking for new blood. The Count gets control of a rich Southern family's estate as a means to attain power, turns their daughter into a vampire, and is eventually destroyed by the rays of the sun when he cannot get into his coffin in time.

Lon's next two horror films had him repeating his role as The Mummy in "The Mummy's Ghost" and "The Mummy's



The Wolf Man played by Lon Chaney Jr. is just one of the fearsome characters to be found in "House of Dracula".

Curse", both made in 1944. By now, the plots of these mummy films were becoming ridiculously repetitious with the creature always in search of his long departed Princess Ananka before encountering some sort of grisly end. In between these two pictures, Chaney managed to squeeze in "House of Frankenstein", which Universal advertised with the phrase, "All Together! The Screen's Titans Of Terror". The film had a blockbuster cast—Lon as The Wolf Man, Boris Karloff as a mad scientist, J. Carrol Naish as a crazed hunchback, John Carradine as Dracula, Lionel Atwill as a police inspector, Glenn Strange as Frankenstein's Monster, and George Zucco as a professor. Chaney was particularly effective in the way he conveyed pathos with his werewolf character. Audience sympathy never fails to be with him. Strange, as The Monster, had an expert coach alongside him in the person of

Boris Karloff. "Nobody ever helped anybody as much as Boris Karloff helped me", Strange said. "I never forgot that. I asked him for advice because I wanted to do this thing as near as he did. He would stay on the set and coach me on the walk and the movements and so forth."

In "House of Dracula" (1945), Lon was back as The Wolf Man for the fourth time. A mixture of vampires, werewolves, and Frankenstein's Monster, the film ends with Chaney being cured of his werewolf tendencies by a kindly doctor who is himself killed by a vampire.

By 1948, Universal's second horror cycle had just about ended. To make things worse, the studio's number one comedy team, Abbott and Costello, was also running into hard times. "Abbott and Costello Meet Frankenstein" was an attempt to help all parties involved. Choosing to ignore the cure that had been found for him in "House of Dracula", Lon returned for appearance #5 as The Wolf Man. In addition, Bela Lugosi (in a part his agent had to beg for) played Dracula, and Glenn Strange, the Monster. Although Bud and Lou play it for laughs, the horror scenes are done straight, with a minimum of "tongue-in-cheek". The film was quite successful and it aided in reestablishing Abbott and Costello as top moneymakers. Unfortunately, it turned out to be just another horror picture for both Bela Lugosi and Lon Chaney, Jr.

In the fifties, Lon's days as Universal's horror star were over. He was back to grinding out run-of-the-mill dramas in which he played mainly supporting roles, like "16 Fathoms Deep", "Only the Valiant", and "Bride of the Gorilla". In 1952, he portrayed the Frankenstein Monster in a television science fiction series called "Tales of Tomorrow". Supposedly, he had a little too much to drink before going on the air and, not thinking straight, played the entire "live" performance as if it were a dress rehearsal. This



Lon in a ferocious mood in "Ghost of Frankenstein".

did nothing to help his quickly rising career

That same year, Lon returned to Universal for the filming of "The Black Castle", with Boris Karloff. Some five years later he was reunited with Bela Lugosi in what was one of the latter's last films, "The Black Sleep".

The sixties saw very little work coming his way. Still, judging by the huge volumes of mail he was receiving from fans, Lon was a very popular figure. His last few years were spent in and out of hospitals due to a whole series of maladies, from a serious throat disorder to hepatitis. Finally, on July 13, 1973, Lon Chaney, Jr. died at his home in San Clemente, California. But his place in the horror hall of fame will live on.

Creighton Chaney could have been a handsome leading man, as this early photo proves.



LON CHANEY, JR. FILMOGRAPHY

1932
Girl Crazy
Bird Of Paradise
Last Frontier

1933
Lucky Devils
Scarlet River
Son Of The Border
The Three Musketeers

1934
Sixteen Fathoms Deep
Life Of Virgie Winters
Girl Of My Dreams

1935
The Shadow Of Silk Lennox
Scream In The Night
The Marriage Bargain
Captain Hurricane
Hold 'Em Yale
Accent On Youth

1936
Undersea Kingdom
The Singing Cowboy
The Rosebowl
Ace Drummond
The Old Corral

1937
Cheyenne Rides Again
Midnight Taxi
Angel's Holiday
Wild And Woolly
Wife, Doctor, And Nurse
Secret Agent X-9
Slave Ship
Life Begins In College
Charlie Chan On Broadway

1938
Road Demon
Passport Husband
Mr. Moto's Gamble

1939
Jesse James
Frontier Marshal
Charlie Chan In The City Of Darkness
Union Pacific
Of Mice And Men

1940
One Million B.C.
Northwest Mounted Police

1941
Riders Of Death Valley
Man-Made Monster

Too Many Blondes
Billy The Kid
San Antonio Rose
Badlands Of Dakota
The Wolf Man

1942
North To The Klondike
The Ghost Of Frankenstein
Overland Mail
The Mummy's Tomb
Eyes Of The Underworld
Keeping Fit

1943
What We Are Fighting For
Frankenstein Meets The Wolf Man
Frontier Badmen
Crazy House
Son Of Dracula
Calling Dr. Death

1944
Follow The Boys
Weird Woman
Cobra Woman
Ghost Catchers
The Mummy's Ghost
Dead Man's Eyes
House Of Frankenstein

1945
Here Come The Co-Eds
The Mummy's Curse
The Frozen Ghost
Strange Confession
The Daltons Ride Again
House Of Dracula

1946
Pillow Of Death

1947
My Favorite Brunette
Laguna

1948
Abbott And Costello Meet Frankenstein
Sixteen Fathoms Deep (Remake)
The Counterfeiters

1949
There's A Girl In My Heart
Captain China

1950
Once A Thief

1951
Inside Straight
Only The Valiant
Behave Yourself
The Bushwackers
Bride Of The Gorilla

1952
Battles Of Chief Pontiac
Thief Of Damascus
High Noon
Springfield Rifle
Flame Of Araby
The Black Castle

1953
Raiders Of The Seven Seas
Lon In The Streets
Bandit Island

1954
The Boy From Oklahoma
Jivaro
Casanova's Big Night
The Big Chase
Passion
The Black Pirates
Big House U.S.A.

1955
Not As A Stranger
I Died A Thousand Times
The Indian Fighter
The Silver Star

1956
Manfish
The Indestructible Man
The Black Sleep
Daniel Boone, Trailblazer
Partners

1957
The Cyclops

1958
The Defiant Ones



1959 -
Men, Women And Guns
Johnny Reno
The House Of Terror
The Devil's Messenger

1961
Rebellion In Cuba

1964
The Haunted Palace
Law Of The Lawless
Witchcraft
Stage To Thunder Rock

1965
Young Fury
House Of The Black Death
Black Spurs
Town Tamer

1966
Gallery Of Horrors
Johnny Reno
Night Of The Beast
Apache Uprising

1967
Welcome To Hard Times
Hulibillies In A Haunted House

1968
Buckskin
Spider Baby

1969
A Stranger In Town
Fireball Jungle

1970
Dracula Vs. Frankenstein

EDGAR RICE BURROUGHS THE LAND THAT TIME FORGOT



Edgar Rice Burroughs wrote his classic adventure-fantasy, "The Land That Time Forgot", between the years 1917 and 1918. He wrote it in the form of a trilogy. The second story, continuing the adventures of the hero and heroine, Bowen Tyler and Lisa Clayton in the "Lost World" of Caprona, an island millions of years old and inhabited by primitive humans and prehistoric monsters, was "The People That Time Forgot". The third and final story he called "Out Of Time's Abyss".

Now, fifty years after publication of "The Land That Time Forgot", a spectacular film version has been made by Amicus Productions and released by American International Pictures. It stars Doug McClure in the role of Bowen Tyler, John McEnery as the German Uboat commander Von Schoenvorts, Susan Penhaligon as Lisa Clayton, and Keith Barron as Bradley. Filmed on a huge scale at Shepperton Studios, London, it took more than a year to prepare and complete.

The story is done in flashback. An English Coast Guard in 1918, walking along the shores of Land's End, finds a World War One thermos flask from the ocean. A manuscript inside the flask tells an incredible story.

It is written by Bowen Tyler, a young American whose family owned shipyards in California. Two years earlier, his adventure started when he boarded the S.S. Montrose, a British ship, determined to join the war in France. But the ship is torpedoed by a German U-boat led by Captain Von Schoenvorts. He tells one of his officers, Lt. Dietz, that since all the passengers on the Montrose were civilians, they will not surface for survivors.



Survivors from the sea survey a "Lost World" in the American International drama "The Land That Time Forgot"



Bowen is carrying a caveman over his shoulders after the latter has been injured.

Bowen searches desperately for a raft. Finding one, he climbs aboard and finds the unconscious body of young biologist Lisa Clayton. Before long, the two are rescued by one of the Montrose's lifeboats. Among their rescuers are Bradley, the Montrose's First Officer; Olson, the Irish First Mate; Whitely, the wireless operator; and Benson, the Chief Engineer.

Meanwhile, Von Schoenvorts gives Dietz permission to surface the U-boat to recharge the batteries. Bowen, an expert on submarines, tells Bradley the Germans couldn't have spotted them in the heavy fog. Thus, they can surprise their enemies by sneaking aboard the U-boat as it surfaces.

As the lifeboat draws alongside the surfacing submarine, Bowen and the English sailors jump aboard unobtrusively, and with little trouble disarm Von Schoenvorts and his crew as they emerge from the conning-tower hatch. Dietz and Olson clash and the ship's radio is destroyed, making it impossible to contact Allied shipping. After a British warship almost blows the German U-boat out of the water, the port props shaft becomes stuck. Now in irons, Von Schoenvorts suggests they must all work together to save themselves.

Days pass without a single ship being sighted in the entire Atlantic Ocean. Bowen wonders whether or not the compass has been tampered with.

Suddenly, the tables are turned when armed German soldiers appear. As Commander of the submarine, Von Schoenvorts had a key to his own irons and would unlock himself each night, come out of his cabin, and change the course of the compass. They are heading towards a German supply ship which is refuelling U-boats in the area.

Lisa helps Bowen and Bradley escape and send a torpedo straight towards the German ship. A horrified Von Schoenvorts looks on helplessly as there follows a tremendous explosion. Bowen is once more in charge of the U-boat.

Chances of survival are narrow. They only have fresh water and supplies to last for a week. In order to survive, fuel must be conserved and supplies rationed. Icebergs hover over the submarine, yet there are no known icebergs in these waters. Realizing he is hopelessly lost, Bowen asks Von Schoenvorts for help. He tells them that the U-boat must have drifted towards Caprona, an uncharted and long-forgotten island, entirely surrounded by cliffs, first discovered by an early 17th Century Italian navigator. It is their job now to find a way through the tough iceberg-laden sea—or perish.

They discover an underground river and pass through a dark tunnel until they see light ahead. It is the light of Caprona, a world of life outside of time, representing all the ages of Earth's remote past. They encounter prehistoric creatures extinct for millions of years in the civilized world. The U-boat is attacked by a gigantic monosaurus, but Olson machine guns it to death. Von Schoenvorts again advocates that they forget their differences and join forces while they are on the island. Bowen agrees that he, Von Schoenvorts and Bradley should lead their own men, with Bowen in charge of the command force in Caprona.



Bowen (Doug McClure) looks to Ahm (Bobby Parr), the apeman, for guidance while exploring the island for oil.

They find that this vast and exotic island was created by volcanic eruptions. While exploring Caprona, they encounter a band of primitive men known as the Bo-Lu. One of the Bo-Lu, Ahm, is wounded and captured, and from him they learn that he has seen fire coming from the ground. The crew wonders whether it is volcanic natural gas—or oil which they desperately need to help them escape in the U boat.

Heading north on the island, the group is attacked by Sto-Lu, a tribe more physically advanced than the Bo-Lu. Ahm indicates in sign language that he, too, will someday be a Sto-Lu. They also learn that the creatures of higher intelligence (such as themselves) are known as "Galu".

In a swampland, they find oil gushing from the ground. Although Bowen wants to build a camp and a refinery there, Ahm tells them they must continue north because to go south, or "Botu", means death. They discover that the further they go upstream, the closer they come to the source of life on Caprona. Every living creature in the Sto-Lu encampment must lay eggs which flow into the River of Life and develop through every stage of evolution of its species. Nothing can go back. Everything must go forwards to the next stage of development, with Galus as the creatures that are most perfect.

A group of Sto-Lu tribesmen attack the crew and try to kidnap Lisa. But two savages begin fighting over the girl, giving Bowen an opportunity to rescue her from a treacherous quicksand, which sucks down the Sto-Lu leader. At that moment, Lisa notices that Ahm has himself, become a Sto-Lu, mentally aware and changed in physical appearance. Amidst the battle, Bowen tries unsuccessfully to save Ahm from the claws of a giant flying monster which carries him off.

It is not long before Bowen and Lisa are attacked again, this time by Band-Lu, members of the next stage of evolution on Caprona. They are captured and brought to the Chief of the Band-Lu warriors who wants the two "Galus" put to death. Just then, the Caprona volcano erupts and panic breaks out. Bowen battles with the chief and kills him. In the confusion, he and Lisa escape.

Back at the stockade, the last barrel of oil has been carried onto the U-boat. Von Schoenvorts and Dietz, who are already on board, argue as to whether to leave immediately or wait for the Englishmen and the American. Dietz wants to leave right away, but Von Schoenvorts says he will wait for them as long as necessary. Dietz uses his gun to seize control of the submarine. Having shot Olson and wounding Von Schoenvorts and Bradley, Dietz orders the helmsman to sail.

Bowen and Lisa arrive on the beach in time to see the U-boat sailing without them. But the boat cannot sail without suffering the tremendous effects of the volcano, which is turning the lake into a bubbling, steaming mass. The submarine, commanded by the now-crazed Dietz, pulls away, but as it prepares to submerge, boiling bubbles swell up from the depths of the lake. The men fight for air as the heat becomes stifling. Dietz, too, begins to panic. On board, Bradley shoots Dietz, but it is too late to save them as the U-boat is drawn down into the boiling lake.

This is viewed by Bowen and Lisa on shore who watch helplessly. Their one method of escape has been destroyed. The two survive together for six

The group of survivors on expedition. ►



Lisa (Susan Penhaligon) screams with fright at the sight of the captured primitive Bo-Lu man when he is taken aboard the submarine by Von Schoenvorts (John McEnery). ▼





A monosaurus attacks Bowen and Olsen (Declan Muholland)



A giant pterodactyl swoops down and makes off with Ahm. Bowen tries to save him, but fails.



Bowen, trying to rescue Lisa from quicksand, in which he himself is now trapped, appeals to a Bo-Lu tribesman for help.

months, alone and unarmed in a terrifying, hostile, and primitive land. Then Bowen writes a message, places it inside a thermos flask and flings it with all his strength out into the sea. It is their one hope of rescue from Caprona, the Land That Time Forgot...

The name of Edgar Rice Burroughs, whose work has been compared with that of H.G. Wells and Jules Verne, is chiefly identified with the "Tarzan" and science fiction stories which won him world fame and popularity. Most Burroughs buffs, however, are agreed that for sheer high adventure "The Land That Time Forgot" probably remains the most imaginative and exciting of all his adventure fantasies.

The book, first published in 1924, was the nineteenth of his 69 novels, the combined sales of which have totalled a staggering 150 million copies throughout the world! 26 of his 69 novels were his "Tarzan" stories. Others included sagas of adventure and exploration and highly imaginative tales set on Mars, Venus, and the Moon.

The film, which took sixteen weeks to shoot, is the most costly and ambitious project ever undertaken by Amicus Productions. One of the world's busiest, most prolific filmmaking companies, the Amicus name is identified internationally with a long list of horror movie classics.

"This film is a new departure for Amicus," says Max J. Rosenberg and Milton Subotsky, the producers. "What we've made is a fantasy-adventure on a very large scale, something to thrill and fascinate audiences aged eight to eighty. There is no porno-sex or sadism, no gratuitous violence. But there is lots of robust action, excitement, and eye-boggling spectacle. From high adventure on the high seas the story moves on to even higher 'high adventure' in which men today find themselves in a 'lost world' of the earth's remotest dawn. It is a picture for the whole family to enjoy."

Production Designer Maurice Carter, who has been in the business for thirty years, says that technically, the film was "the most difficult and complicated" on which he has ever worked. "I've done many pictures that had areas of special effects," Carter said. "But this one is special effects

almost from start to finish." Carter, who has worked on many distinguished films—"Becket", "The Battle of Britain", and "Anne of the Thousand Days"—among them—first became involved with "The Land That Time Forgot" two years ago. "At that time," he said, "we visualized the special effects being done in a particular way. After long discussions and experiments we realized it wouldn't work. So Producer John Dark, Director Kevin Connor and I sat down to revise our whole approach. We altered the script. I worked on a storyboard, visualizing all the most punchy scenes and incidents we could get into it, at the same time making sure we kept completely to the spirit of Edgar Rice Burroughs."

"A job like this," he continued, "is essentially a team one. It was important to get all the best technicians, especially the special effects experts. In this we were lucky. We got all of them together at the same time—Derek Meddings for the general effects, Roger Dicken for the dinosaur sequences, and Vic Simpson for the highly complicated construction work."

In other films of this kind, the prehistoric monsters are usually models animated through stop-go processes of photography. Carter and his technicians preferred to build their monsters full-size in order "to eliminate jerky movements and increase the realism".

Director Kevin Connor describes "The Land That Time Forgot", his second directorial assignment, as "adventurous and exciting". He says: "Youngsters love a good blood and thunder yarn, especially if it has touches of humor. This one has everything—sea battles, roaring action, high adventure fantasy, spectacle. We've done this whole thing very realistically, but although there's a lot of killing of men and prehistoric beasts, we don't dwell on gory details. We leave a lot to the imagination, using music and sound effects to get the shocks and the drama across."

So elaborate and complex are the film's visual effects that teams of experts worked for months preparing and recreating the prehistoric—the fauna and the flora—described in Burroughs' amazing story. None of the prehistoric creatures were invented for the film. All are recreations of animals known to have existed millions of years ago—like the mososaurus, diplodocus, pterodactyl, allosaurus, and triceratops.

Says Connor, "Burroughs came up here with a fascinating piece of 'speculative' biology, because his 'Lost World' is really a kind of biological record of the Earth's history."

Much of the film was shot in Shepperton Studios' giant "H" stage, the largest in Europe. Flooded with nearly a million gallons of water, it was transformed into an inland "sea" where the full-sized U-33 World War One submarine is attacked by monstrous prehistoric beasts and where the submarine itself is finally destroyed in scalding volcanic waters, many of the crew being boiled alive! H stage has a history. It was originally built in the London suburb of Isleworth by the late Sir Alexander Korda to house the mammoth sets of his 1936 production of H.G. Wells' "Things To Come". When Korda left Isleworth, the stage—250 feet long by 180 feet wide—was dismantled and re-erected at Shepperton. Since then it has been used for many spectacular productions, including "The Guns of Navarone", "Dr. Strangelove", and "The Battle of Britain". "It was originally built for 100,000 pounds," Maurice Carter recalled. "Today, it would cost around one million



Bowen & Lisa shout to the submarine crew not to leave them stranded on the "Lost World" island which is exploding in a mighty volcanic upheaval all around them.



Lisa & Bowen face their future together.

pounds. Without it, we could never have made 'The Land That Time Forgot'. There was not another sound stage in Europe big enough to meet the picture's enormous and unusual visual requirements."

The star of "The Land That Time Forgot" is Doug McClure. To millions of youngsters—and oldsters—alike he is Trampas, that happy-go-lucky cowboy character he played for ten years on the popular Western series "The Virginian". "Can't say I'm all that sorry to be rid of all those cowboy props", he says. "I rode horses, hunted rustlers, rounded up steers and busted broncos in 198 'Virginian' TV episodes." In this film, McClure has a complete change of scene and character. "It's a grand adventure yarn", he enthuses. "All go, all thrills and slam-bang action from start to finish. Great stuff for audiences of all ages. Of course, horses hadn't been invented in this 'Lost World', and there are no steers to rope. But I did 'bust' a couple of brontosauruses. I did gun down a mososaurus. And I did have a fierce encounter with a sawtooth-jawed pterodactyl!"

Robert M. Hodes, Vice President and General Manager of Edgar Rice Burroughs, Inc., the California company which controls the author's vast literary output, saw a rough cut of the film and expressed astonishment and delight. "It is the first Edgar Rice Burroughs film I have ever seen that not only adheres to the original but that really captures and conveys the true spirit of the author. My company invested a lot of money in the production. We were so impressed with the way it had been handled that we are planning with Amicus to invest many millions of dollars in further filmed versions of Burroughs stories."

QUASIMODO'S CLOSEUP.....

STAR OF
THE LAND
THAT TIME
FORGOT!



DOUG MCCLURE

Doug McClure mixed himself a drink, eased back in his dressing room armchair and said, "Yessir, you can say the real stars of this picture are the special effects boys. They've done a mighty fine job."

McClure, famed for his portrayal of "Trampas" in "The Virginian" TV series, was talking at Shepperton Studios, London, about "The Land That Time Forgot", in which he stars

The cast of this spectacular Max J. Rosenberg-Milton Subotsky production of Edgar Rice Burroughs' adventure-fantasy includes John McEnery, Susan Penhallow, Keith Barron, and Anthony Ainley. It is produced by John Dark and directed by Kevin Connor, and unbelievably, it is the first of Edgar Rice Burroughs' science-fantasy stories ever to be filmed.

McClure's role is that of an American marine engineer, one of a handful of survivors from a British merchant ship sunk by a German U-boat during World War One. They capture the U-boat, and the Allied and German crews are forced into a truce for their survival when the crippled submarine drifts to a "lost world" island, millions of years old, where the only inhabitants are prehistoric animals and Neanderthal-age humans.

"It's a long time since the movies came up with a high adventure yarn on this spectacular scale," McClure enthused. "All those sea battles, mutinies, savage cave-men, and volcanic eruptions! Great family entertainment for youngsters—and oldsters!"

"But like I was saying," he added, "the real credit has to go to director Kevin Connor and his special effects team. To production designer Maurice Carter for his imaginative visualization. To Derek Meddings for those naval battles, volcanoes, earthquakes, and the breath-taking encounters with the prehistoric monsters. To Roger Dicken for the smoothly realistic performances those animals give."

Doug McClure, who stands 6 feet 2 inches in his socks, has the muscular build of an American football quarterback. His sandy hair and boyish face make him look younger than his 39 years. In Hollywood they call him the "gentle giant". He talks with a slow drawl. Out of the side of his mouth, Western-style. His stance is angular.

"I know, I know", he grinned. "My friends keep telling me I walk like a cowboy. They say I 'mosie' around. Not surprising, I guess, when you consider I played the 'Trampas' character for ten years in 198 episodes. After a stint like that a lot of the character's cowboyishness is bound to rub off."

He poured himself another drink and went on: "To be honest I'm glad the series is finished. I was getting pretty saddle-sore. Besides, people were beginning to think 'Trampas' was the only thing I could do. And that's bad to an actor."

"It was also a hell of an exhausting series. Know something? We used to shoot a ninety-minute episode in six days flat. Sometimes they had me working in two episodes at the same time. I'd spend the morning roving steers or chasing after the baddies for one episode. Afternoons, I'd be on the other side of the lot playing saloon bar scenes for another episode. Most of the time I really never knew what I was doing, what the stories were all about. Nobody ever gave me a complete script. They'd just hand me two or three pages of dialogue and the director would say 'do this' or 'do that'. To find out what I'd been doing, and why, I had to wait until I caught up with the episodes on my TV set at home!

"Stunts? I used to like doing my own until somebody told me I was pushing the professional boys out of jobs. That seemed kind of unfair so I stopped stunting. Did I ever get hurt? Only once. And that was when a stuntman fell on me and I was walking with a limp for days."

As a youngster, McClure was a

star athlete. At high school in West Los Angeles he excelled on the football field and the tennis court. His friends confirm that his tennis at one time was up to professional standards. "I'm getting older", he confessed, "and this has slowed me down a lot."

Yet only two years ago, with Jack Banker as partner, he won the doubles championship in the Pebble Beach (California) Celebrity Tournament. Over the years he has played with many top-ranking professionals, like Pancho Gonzales, John Newcombe, Rod Laver and Tom Gorman.

While making "The Land That Time Forgot" he was invited by Monaco's Prince Rainier and Princess Grace to participate in the opening of their new Monaco Sporting Club in Monte Carlo. It was an event that made world headlines when a piqued Sammy Davis Jr. walked out on he fest vites.

McClure chuckled. "Didn't do that well myself", he said. "There I was dancing with Princess Grace, and I had to go tread on her feet. Then Prince Rainier had me playing him a game of tennis. And I lost! I guess it wasn't my day..."

Back in London, he met his old friend John Wayne who was making a film at the same studio. They celebrated their reunion with a night out together at London's Playboy Club.

"It was fun", said McClure. "Duke and I put on a kind of entertainment. I grabbed a guitar and we sang Western songs together." According to guests, McClure brought down the house with his impersonations of Burt Lancaster, Cary Grant, and Dean Martin.

"I've been doing impressions of people ever since I was a youngster", he said. "Cary, Burt, and Dean have become my main party pieces."

Although he was born in Glendale, California, McClure's parents come from British backgrounds. His mother was born in Canterbury, England. She emigrated to the United States in

1925 There she met and married his father, an accountant, whose ancestors hailed from Scotland and Northern Ireland.

"Doggone it," he exclaimed, draining and re-filling his glass. "I seem to have relatives all over the British Isles. I have aunts and cousins in Manchester, Evesham, Tewkesbury, and Stratford-on-Avon."

"And my grandfather, on my mother's side, came from Portsmouth. He served in the British Army all his life, and when he died in Canterbury, in 1910, they gave him a military funeral."

McClure's father died nine years ago. His mother, a journalist, lives in Los Angeles and is now married to a former mayor of Beverly Hills.

She's 66 and still writes a weekly column for the Santa Monica Record," he said. "And my brother, Reed, is political editor of the same paper. If I hadn't become an actor maybe I'd have gone into journalism myself."

How did he become an actor? "By chance," he recalled. "At high school my ambition was to become an athletics coach. In my last year there I happened to take over the lead role in a school play I'd never given a serious thought to acting, but when the school awarded me the 'Best Student Actor of the Year' prize it changed my thinking. So when I moved to the University of California (Los Angeles), I began studying drama."

"One day I was surfing with some beach bums at Malibu when these guys from an advertising agency happened to advert. I caught their attention when I fouled up an eight-foot wave, lost my balance, and went into a King of Keystones Kops surfboard routine. Next thing I knew they'd signed me for a TV soap commercial."

"That commercial led to my first TV role in a series called 'Men of Annapolis.' After that, I worked in the 'Checkmate,' 'Overland Trail,' and 'Search Control' series. Then I appeared in a lot of movies, like 'Shenandoah,' 'The Enemy Below,' 'The Unforgiven,' and a remake of 'Beau Geste.'"

As a teenager, McClure spent

sometime on a ranch in Nevada. Here he learned to ride, round up cattle, and rope steers. His horsemanship and roping skill won him appearances in rodeo contests under Rodeo Cowboy Association regulations.

This helped to win him the role of 'Tramps' in "The Virginian" series.

"I've always been an outdoors man," he said. "Always felt bothered in crowds and confined spaces. Studio sound stages have a claustrophobic effect on me."

"In 'The Land That Time Forgot' we had a lot of studio scenes, so when I wasn't needed on the set I made a bee line for the quiet of my dressing room."

DOUG MCCLURE

"When we moved to an outdoors location in the country, near Maidenhead, I felt quite different. Here we worked in a vast area they transformed into a prehistoric settlement where I had to battle with cavemen and a monstrous pterodactyl. I felt relaxed again."

"The Virginian" series established McClure's name internationally. It also earned him a lot of money. How much? "Let's just say I made a hell of a lot and that I lost a hell of a lot."

How did he lose it? His arms rose and fell in a gesture of despair. Fortifying himself with another drink he said: "Well, I've been married four times, and the

trouble was the first three marriages. They didn't work out, and three divorces can be powerfully expensive. As a young man, I was kinda immature, trusting, glib. I never even proposed to my first three wives. They proposed to me! As I grew older I became wiser. With my present wife, Diane, I did the proposing."

McClure and Diane—she's half Red Indian—first met on a blind date five years ago. Their marriage has been a big success. They have a daughter, Valerie, aged three. And McClure has a 16 year old daughter, Tane (pronounced Tawny), by his first marriage. She lives in Hawaii. "I'm a bad correspondent," he said, "so I keep in touch by sending her all my press clippings which she pastes into an album."

An assistant called him back to the set. McClure finished his drink, rose, and stretched himself. At the door he paused. "Help yourself to refreshments," he said. Then, with a chuckle: "Did I tell you somebody in Hollywood once described me as a kind of Dean Martin on horseback? The gag got around, garnering me a lot of useful publicity. I suspect Burt Lancaster was the gagster who started. I've always said he's the best publicity man I ever had!"

And, still chucking away to himself, McClure, the "Gentle Giant", strode off to do battle with a prehistoric monosaurus on the set of Edgar Rice Burroughs' "The Land That Time Forgot"

ANSWERS TO THREELING QUIZ.

- 1—Boris Karloff • Bela Lugosi • Lon Chaney, Jr.
- 2—Bela Lugosi • Christopher Lee • Lon Chaney, Jr.
- 3—Lon Chaney, Jr. • Henry Hull • Oliver Reed
- 4—Anthony Quinn • Lon Chaney, Sr. • Charles Laughton
- 5—Lon Chaney, Sr. • Herbert Long • Claude Rains
- 6—Claude Rains • Vincent Price • Arthur Franz
- 7—Spencer Tracy • Frederic March • John Barrymore
- 8—Boris Karloff • Christopher Lee • Lon Chaney, Jr.

BELA LUGOSI MONSTER SPOT-A-WORD ANSWERS

DRACULA
CHANDU
RIDERS IN THE
RUE MORGUE
SON OF FRANKENSTEIN
MY SON THE VAMPIRE
RETURN OF THE VAMPIRE
BLACK FRIDAY
BRIDE OF THE MONSTER
ISLAND OF LOST SOULS
YUDDO O MAN
HI MAN MONSTER
NIGHT MONSTER
CORPSE VANISHES





**KING
KONG**

MINI

MONSTER



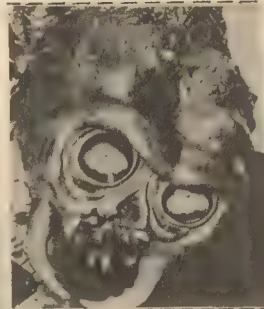
**Children
of the
DAMNED**

POSTERS

COLLECT THEM ALL



**the
ALLIGATOR
PEOPLE**

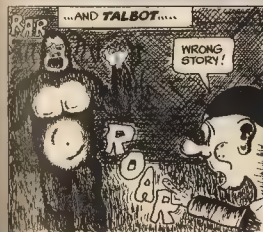
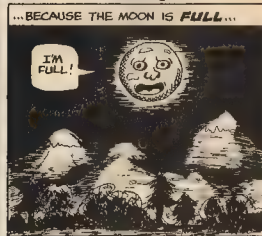
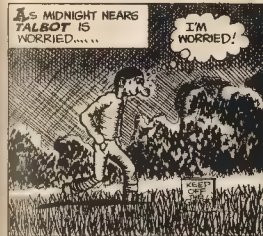


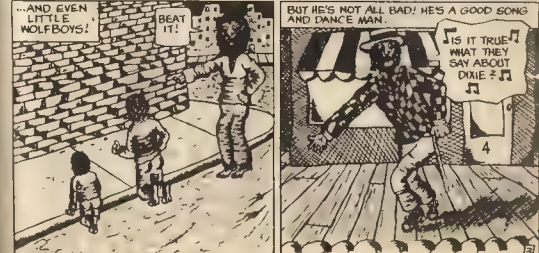
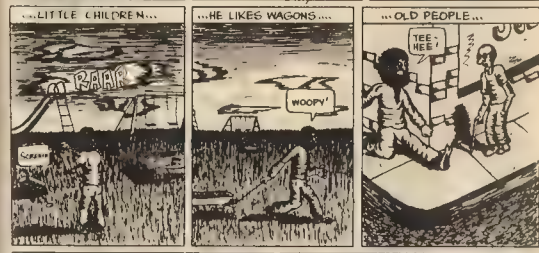
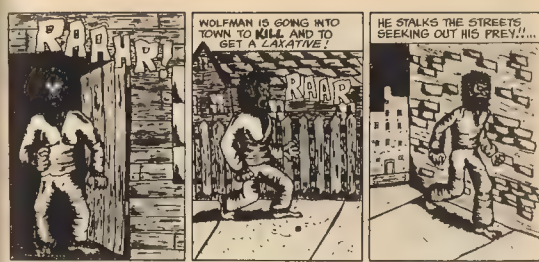
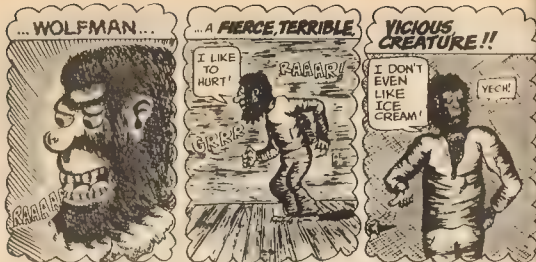
**the
MONSTER
that
CHALLENGED
the
WORLD**

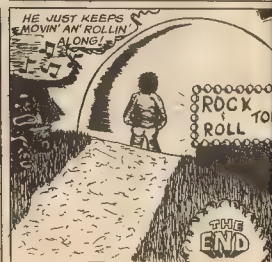
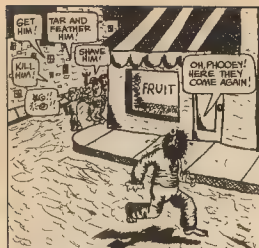
AN UNDERGROUND CARTOONIST LOOK AT MONSTERS!!



The fantastic success of Mel Brooks "Young Frankenstein" film satire will definitely lead to more humorous monster flicks. Underground cartoonist Dan Grosso took out his trusty drawing pen (nothing unusual about that except for the fact that he keeps it between his ears) and drew this satiric look at one of our favorite all time monsters . . . "The Wolfman." Look out, Mel Brooks! Dan Grosso is thinking of using his movie camera next (nothing unusual about that except that he keeps it between his ears).







MONSTER MAGAZINE

CONTEST NEWS



We have the original full color painting featured on the cover of issue #2 carefully wrapped. We have 10 one year subscriptions to **MONSTER MAGAZINE** ready to be sent. We even have 100 posters featuring Quasimodo all set to go. What we don't have are the final winners! To publish a horrible epic such as **MONSTER MAGAZINE** we must work several months in advance. Because of this and due to the fact that so many of you have entered, we were not able to list the winners in this issue. But, we hereby promise you that the winners will be listed in the very next issue!



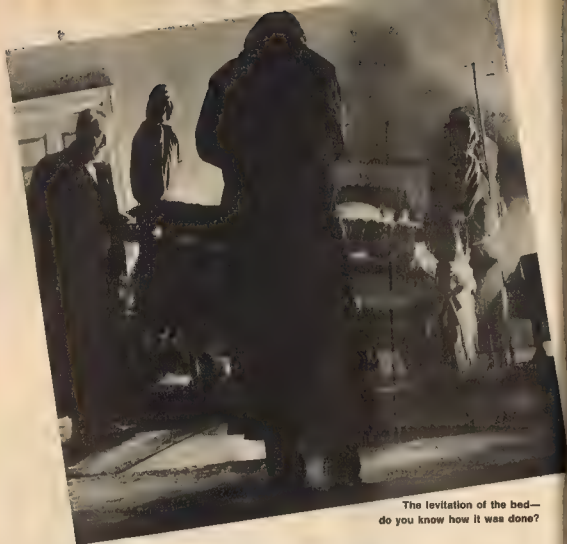
THE MAKING OF THE EXORCIST

Interview By RON WEISS

The most successful horror film of all-time has been "The Exorcist", directed by William Friedkin and written and produced by William Peter Blatty. Ten months in the making, the story of its creation has come out in a new book called "The Story Behind *The Exorcist*" by Peter Travers and Stephanie Reiff (Crown Pub., \$6.95). Mr. Travers granted Q.M.M. an exclusive interview in which he discussed this extraordinary motion picture.

(please turn page)

"The Exorcist", the most successful thriller of all-time.



The levitation of the bed—
do you know how it was done?

HOW DID YOU COME TO WRITE THE BOOK?

About 2½ years ago, we wanted to do a magazine article on the making of the film. I actually went to talk to Billy Friedkin, the director, about "The French Connection" and he said he was just about to begin on "The Exorcist". When I told him I had read the book, he said, "Maybe you'd like to hang around and see what this is like". So, we hung around.

WILLIAM PETER BLATTY FIRST BECAME INTERESTED IN EXORCISM IN 1949. WHAT HAPPENED AT THIS TIME?

A boy in Mt. Rainier, Maryland, started to show strange symptoms—people around him were watching him make strange noises, things were flying off the refriger-

ator, others were making wild claims as to what they had seen. But people were also very skeptical about it. The boy's minister was brought in and he took the boy with him to his home for a while. The minister began noticing that these strange events were again occurring, even outside the realm of the boy's own house. The family didn't know what to do. They took their son to a psychiatrist and a surgeon, neither of whom could find any real medical reason for anything being wrong with him. As a last resort, they decided to try exorcism. He wasn't Catholic, by the way, he was Lutheran. He was taken to a hospital where an actual exorcism was performed. It took over three months to do. Finally, after that period of time, the boy stopped manifesting these symptoms. There were 49 witnesses to this case, some of whom claim the boy spoke in two different languages he had no knowledge of, and that he exhibited certain forms of superhuman strength.

At this time, 1949, Blatty was a student at Georgetown University, and a Jesuit priest who was one of his professors suggested that this case might be a really good subject for a dissertation. That's how Blatty got into it. Later, when he began his career as a screenwriter in Hollywood, he concentrated mostly on comedy—he was a comedy writer. But this story was always in the back of his mind, and he always thought that one day, if he got successful enough to take some time off and do the research, he would go

Regan and her doctor play a game called "Who has the bigger finger?"



back and do it. That's exactly what he did in 1969. He decided to take that year off and write the book.

EVEN BEFORE THE BOOK WAS A BEST-SELLER, BLATTY WAS ALREADY MAKING ARRANGEMENTS INVOLVING THE FILMING OF IT. WHAT ABOUT THIS?

Even before it was a best-seller, Blatty had all sorts of clauses put in his contract saying that if it ever were made into a movie he would be the producer as well as the screenwriter of the film. It's almost an unprecedented kind of contract and Blatty really made one sweet deal for himself.

HOW DID BLATTY PICK WILLIAM FRIEDKIN TO DIRECT THE FILM?



There were three directors that the studio (Warner Brothers) had suggested. One was Stanley Kubrick, and Kubrick decided he'd do it if Blatty did not function as the producer and he could have co-credit doing the screenplay. Blatty said, "Absolutely not". He would be his own producer, thank you very much. Arthur Penn, who was then teaching at Yale, turned it down. Finally, Mike Nichols said he didn't want to work with a child actor. As for Friedkin, "The French Connection" hadn't come out yet. Blatty had met him some years before and admired his gumption in standing up to Blake Edwards on a film. When he saw "The French Connection" at a screening, he said, "This is definitely the quality I want in this movie—the kind of realistic, documentary effect." Blatty was able, finally, to convince Ted Ashley and the powers that be at Warner Brothers that Friedkin would be great, and they relented.

WHAT WAS FRIEDKIN'S APPROACH TO THE FILM?

Friedkin felt that because the events of the story were so shocking and so amazing, the thing he worried about most was that the audience—not knowing about a '49 case or about exorcism at all—would think that it was just another episode of the "Twilight Zone" or just the product of someone's imagination. He was determined to research every bit of medical evidence that he could find in the novel and make sure the audience was with Regan, the little girl, as she went through every medical step before the exorcism. He insisted on showing meticulous detail, that this could happen and this *did* happen in today's world, not 100 years ago. Friedkin brought in three doctors—two from New York University—and said to them, "If you were confronted with a little girl and she manifested these symptoms, what would you do?" Every single treatment they would have tried is in the movie, so that the audience agrees with the use of exorcism as a last resort.

WHY WAS MOST OF THE SHOOTING DONE IN NEW YORK RATHER THAN HOLLYWOOD?

Friedkin didn't want his actors driving to work every day seeing palm trees and sun. They were supposed



Regan becomes hysterical when she finds out her electric blanket was made in Japan.

to be in a Georgetown townhouse, confronted with a very somber situation. He felt, psychologically, it would be very bad for them to be in a California atmosphere. But the main reason was that they were using a child actor. In California, you can only use a minor four hours during the day. New York allows you to work a full eight hours a day. He needed Linda Blair for that full time.

HOW WERE LINDA BLAIR AND THE REST OF THE CAST CHOSEN?

Linda Blair's part was the main consideration, and they almost engaged in a nationwide talent hunt. There were rumored to be over 5000 different little girls who had gone through the mill and Friedkin had auditioned at least 200 of them. Too

many of the girls that came in, he said, seemed older, seemed to be too sophisticated. He thought that Linda managed spontaneity in her scenes with Ellen Burstyn in the screen test that she had done and had managed to get across exactly what they wanted for the little girl—even though she had done nothing but modelling before and had never really acted. Linda didn't turn away from the horror in the book. To her, it was all a plaything, a joke. She never took anything about the story seriously, and Friedkin and Blatty felt it wouldn't harm her psychologically. There was a rumor at the time that she had undergone psychological tests to prove her mental stability, but Mrs. Blair, Linda's mother, told us later no such tests were really made. In speaking to Linda ourselves, we found her to be a very straight, almost shy kid. Her interest was horses. That's all that really concerned her. The cast



These two are shocked to find Regan reading "Quasimodo's Monster Magazine" in bed.

and everybody on the crew were down on days she wasn't on the set. When she was around, everybody was cheerful.

There were only two women considered for the role of Chris MacNeil—one was Jane Fonda and the other was Ellen Burstyn. The studio wanted Jane Fonda. They didn't think Ellen Burstyn had a big enough name at the time. Friedkin picked Ellen over Jane Fonda and forced the studio to use her because he felt that he wanted the audience to identify with that mother. Because of Jane Fonda's political beliefs, a lot of people in the audience would be predisposed to dislike her.

If any of those feelings from outside worked against that character, it would hurt the picture. He wanted that audience to be with that mother every second of the way. Jane Fonda was later contacted and it turned out that she was offered the part and had turned it down saying simply that she didn't believe in magic. Friedkin was searching around for an unknown to play Father Karras. Every major actor in Hollywood wanted it—Jack Nicholson, Paul Newman, they all wanted a crack at playing this Jesuit priest. Blatty and Friedkin decided they couldn't use an actor who brought some sort of star personality with him. Paul Newman was just not your ordinary neighborhood priest.

Friedkin saw every play on and off Broadway for a while looking for someone, and one night he happened to see "That Championship Season", which Jason Miller had written. He was told Jason was also an actor and had done some off-Broadway work. Friedkin had never seen him but was impressed by reading in the program that Jason had had this Jesuit training and had the kind of background it would take an actor who didn't almost a year to get involved with or to understand. He set up a meeting with Jason which, strangely enough, didn't come off very well at all. Friedkin said he was very sick with a cold and had all sorts of vitamins around the hotel room, and Jason came in looking stoned out of his mind. So the meeting was bad. But something about Jason's face stuck with him.



It's a very haunted, kind of gaunt face. He was flown to Hollywood for a screen test, and the test was so good they decided to use him right away.

For Father Merrin, there was never any doubt that Max von Sydow was the man to play him. He just had all the spiritual qualities that they wanted for that character. In fact, I couldn't imagine anyone else playing him.

WHAT STRANGE OCCURRENCES TOOK PLACE DURING THE FILMING OF "THE EXORCIST"?

It took almost a year—10½ months—to shoot the film and a lot of things happened. But they really added up on "The Exorcist". First of all, Jack MacGowran, who played Burke Denning the director, died a week after he finished his part in the movie. Max von Sydow's brother died. Linda Blair's grandfather died. All these things probably could happen in any given year, but later came the accidents. One of the grips chopped his finger off while he was working there. But the big thing was that the set, after about four months of shooting, burned down one Sunday morning when no one was there, and at the cost of \$2 million had to be reconstructed so they could start filming again.

Linda Blair, picked from 5000 youngsters, was not chosen on the basis of her artistic ability.

WHAT DID YOU FIND OUT ABOUT THE SPECIAL EFFECTS IN THE FILM?

Friedkin was absolutely adamant about keeping the special effects a secret. For the first three months we were there, he wouldn't even talk about the demon voice, except that it would really be a lot of voices and that they were working on an effect. It is my contention that that effect failed and at the last minute he called in Mercedes McCambridge to do the voice of Linda Blair. Even that, as you know from the publicity, was kept terribly secret until Miss McCambridge decided she wanted some deserved credit for

contributions to the movie.

Linda Blair spent over two hours in makeup every day. Little sections are put on piece by piece so that when an actor is moving, the face moves naturally and the makeup doesn't stay still like a mask. In the beginning, they tried a lot of very, very scary effects, making her almost monstrous looking. But they decided that effect was too much. What was shown on film was an attempt to make her appear gradually paler and inflict wounds on herself with her own hand. Many of the scenes called for her to vomit. The vomit was made of pea soup and oatmeal, which made Linda sicker

Father Karras (Jason Miller) makes a house call. The man on the right waits for his chauffeured limousine.



Regan stands at attention for the playing of the "Star Spangled Banner". Chris declines. LBJ and HST look on.

than anything else. The worst thing that happened to her was the day they were shooting the scene in the movie where her mother comes in and finds her daughter being thrown up and down on the bed, screaming "Make it stop; make it stop!" The way that was achieved was that there was a board under the mattress and Linda was strapped to it, so that they could get the effect of her being pushed by some force up and down. The crew would work the thing from behind a wall where they

would flap this board up and down, which is a punishing kind of thing for anyone to go through. But on one take on this scene, they started it going and one of the straps came loose on Linda and it started to cut into her skin. She kept screaming, "Stop, Stop!", and they thought that she was just doing the scene, because she's supposed to be screaming "Make it stop!" So she sort of messed herself up there for a while. In fact, Linda had to take a week off to recover from it.



Jason Miller and Max von Sydow accuse Linda Blair of over-acting.

HOW WERE THE LEVITATION AND HEAD-TURNING TRICKS PERFORMED?

For the levitation of the bed, they had it on a kind of track which was hidden by the design of the wallpaper. You don't see it unless you are looking very carefully. The levitation was done by the same wire technique that is done in most magic

acts, but the wire is also hidden by the wallpaper design.

As for the head-turning of Linda Blair, the body was a dummy but Linda was inside it. They constructed a plastic dummy of her body and she was actually the head inside of it. Linda was on a revolving platform that turned her underneath it. The head looked so realistic when it turned because it actually was her turning and the body that was standing still.

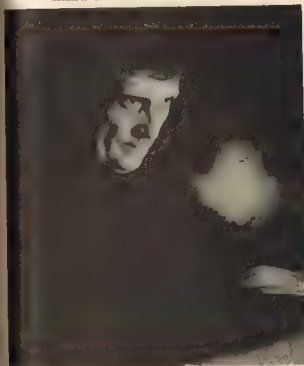
TELL US ABOUT SOME OF THE SCENES THAT WERE CUT OUT AND NEVER GOT A CHANCE TO SEE.

They tended to be anything in the picture that actually contained Blatty's theological message in the book. It is why you get so much criticism from the Catholic Church and the Jesuits who were moved by the book in some way. They tended to be very upset that scenes like that were cut. There is the scene at the end where Ellen Burstyn as the mother is saying goodbye to Father Dyer. In the original script the Father turns to her and says, "After all that's happened, hasn't this changed your mind a little bit." The mother was

originally an atheist in the beginning. She says to him, "If you mean, do I believe in the devil, I have to say I could buy that now." He says, "What about God?", and she says, "I don't know if I could buy that." Then Father Dyer has a line that goes, "If all the evil that you saw makes you believe that there is a devil, then how do you explain all the good?" Ellen Burstyn decided she couldn't play the scene. It was a personal actress quirk. Whenever she tried to say the lines, Blatty would say later, that she psychologically went up on the line and didn't do it convincingly because she didn't believe it herself. Eventually, Friedkin just cut that whole scene and all you see is her saying goodbye to the priest.

WERE YOU SURPRISED BY THE TREMENDOUS SUCCESS OF "THE EXORCIST"?

We thought it would be a success, no doubt about that. To be the kind of success it was, we could never have expected. Because of the language, because of the controversy, we thought it would immediately cut off a good portion of the audience. But it didn't. It attracted the kind of youthful audience that went back more than once to see it. The lines were so long outside the theaters, that standing on line itself became an event of sorts. The film is like watching the scene of an accident. People are attracted to it. That's the kind of nation we are, actually.



"This is the last film I'm making until the energy crisis is over!"

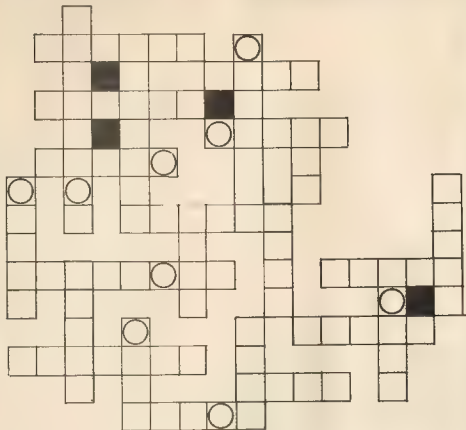
MONSTER MESH PUZZLE 5

The most easy version of solving this puzzle is to write the words listed in the Wordlist into their correct places on the diagram below.

A more difficult version of solving the puzzle is to guess the one-

word answers to the incomplete titles listed below and then write the words into their correct places in the diagram.

The most challenging goal to the puzzle is to unscramble the circled letters so as to spell out the mystery word.



The clues given below are all titles of classic monster films.
The mystery word is the first word of Quasimodo's favorite film.

THREE LETTERS

1. _____ People

FOUR LETTERS

2. The Thousand _____ of Dr. Mabuse
3. Dr. Jekyll and Mr. _____
4. _____ Kong
5. The Devil _____
6. The _____ and the Monster
7. The _____ Snatcher

FIVE LETTERS

8. Murder By the _____
9. The _____
10. _____ Zombie
11. The _____ Cat
12. The _____ of Frankenstein
13. The _____ of Frankenstein
14. The _____ of Frankenstein
15. The _____ Has 1,000 Eyes
16. Curse of the _____

SIX LETTERS

17. Dr. _____
18. The _____
19. _____

SEVEN LETTERS

20. The _____ of the Opera
21. Mark of the _____
22. Dr. _____

EIGHT LETTERS

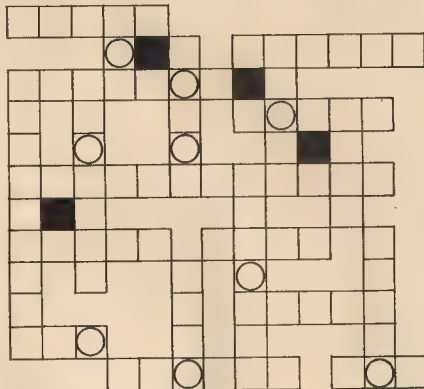
23. The _____
24. The Devil _____

Wordlist on page 77
Diagram answer on page 89
Mystery Word on page 89

MONSTER MESH PUZZLE 6

- The most easy version of solving this puzzle is to write the words listed in the Wordlist into their correct places on the diagram below.
- A more difficult version of solving the puzzle is to guess the one-

word answers to the incomplete titles listed below and then write the words into their correct places in the diagram.
The most challenging goal to the puzzle is to unscramble the circled letters so as to spell out the mystery word.



The clues given below are all titles of great monster films.
The mystery word is the name of the female Jedd in Quasimodo's favorite film (The year of the film's release is given.)

THREE LETTERS

1. _____ (1972)
2. _____ Golem (1913)
3. The Mask of the _____ Death (1964)

FOUR LETTERS

4. _____ (1972)
5. Life Without _____ (1915)
6. The _____ of Frankenstein (1964)

FIVE LETTERS

7. The Hunchback of _____ Deme (1939)
8. The _____ of Wax (1953)
9. The Day the Earth _____ Still (1951)
10. The _____ With Five Fingers (1947)
11. The _____ of the Blind Dead (1972)
12. _____ from the Crypt (1971)
13. The _____ of the Lijana Dap (1972)

SIX LETTERS

14. The _____ Box (1989)
15. _____ of Gwangi (1968)

SEVEN LETTERS

16. The _____ of the Opera (1925, 33 or 62)
17. The _____ World of Planet X (1958)
18. _____ (Japan, 1965)

NINE LETTERS

19. The Nutty _____ (1963)
(Hey, Quasimodo! Are you sure this is a monster film?)

TEN LETTERS

20. _____ (1910, etc.)

Wordlist on page 77
Diagram answer on page 89
Mystery Word on page 89

CLASSIC HORROR FILMS

THE BLACK CAT • THE BLACK ROOM • THE BODY SNATCHER • THE BRIDE OF
FRANKENSTEIN • CAT PEOPLE • CURSE OF THE CAT PEOPLE • CURSE OF THE
DEMON • DEAD OF NIGHT • THE DEVIL COMMANDS • DR. CYCLOPS • DR.
JEKYLL AND MR. HYDE • DR. MABUSE • DR. X • FRANKENSTEIN • FREAKS
• THE GHOST OF FRANKENSTEIN • THE GHOUL • HUNCHBACK OF NOTRE
DAME • ISLAND OF LOST SOULS • KING KONG • THE LADY AND THE MON-
STER • LONDON AFTER MIDNIGHT • MAD LOVE • THE MAGICIAN • MAN
MADE MONSTER • THE MAN WHO CHANGED HIS MIND • THE MAN WHO



Interview By RON WEISS

LAUGHS • MARK OF THE VAMPIRE • THE MUMMY • MURDER BY THE CLOCK
• MURDER IN THE ZOO • MYSTERY OF THE WAX MUSEUM • THE NIGHT HAS
EYES • THE OLD DARK HOUSE • THE PHANTOM OF THE OPERA • THE RE-
TURN OF DR. MABUSE • SHE DEVIL DOLL • SON OF FRANKENSTEIN • SPAR-
ROWS • STRANGER OF THE SWAMP • THE TESTAMENT OF DR. MABUSE •
THE THOUSAND EYES OF DR. MABUSE • THE UNINVITED • VAMPIRES • THE
WALKING DEAD • WHITE ZOMBIE • THE WIZARD

William K. Everson is a noted film historian and a professor of film at New York University. He has written "A Pictorial History of the Western Film", "The Films of Laurel and Hardy", and "The Detective in Film", among others. Mr. Everson's latest book, "Classics of the Horror Film" (Citadel Press, \$12.00), deals with early thrillers such as "Phantom of the Opera" all the way to "The Exorcist". He recently granted "Monster Magazine" this exclusive interview.

HOW WOULD YOU DEFINE A "CLASSIC" HORROR FILM?

Basically, one that succeeds in scaring the audience. There aren't very many of those. Very few horror films are that effective in being downright frightening. So I try in the book itself to break down the category into sub-categories—those that are classics just because they contain so many ingredients or done so stylishly that, while they may not succeed in being frightening, they certainly succeed in being great examples of their particular genre. I think a film like "The Old Dark House" is one like that. It certainly isn't a very frightening film but it is so literate and so well-acted and so stylishly directed it's like a good piece of filmed theater. Whereas, conversely, a film like "Vampyr" by Carl Dreyer, which is a classic as a piece of film making as well as a piece of Horror filmmaking, is such a scary film to me—even though it shows virtually nothing at all. It is all done by suggestion which, of course, is the most effective way to do horror, anyway.

YOU EXCLUDE SCIENCE FICTION FILMS FROM YOUR STUDY. WHY WAS THAT?

That was deliberate because the publishers have another book coming out on the science fiction film. They deliberately said please stay away from science fiction entirely. If I had been able to include science fiction in the category I would certainly have gone into films

like "War of the Worlds" and particularly "Invasion of the Body Snatchers", the Don Siegel film, which is not only good science fiction but a very, very good horror film. One film I left out simply because I hadn't seen it was the British film of the mid-sixties called "The Devil Rides Out" done by Terence Fisher. But, basically, I think many of the new horror films are a little too recent to be called "classics". They are fairly slick, enjoyable, commercial products without much chance of really lasting permanently.

SOME OF THE FILMS YOU CALL "CLASSICS" SEEM TO BE RATHER ANONYMOUS; EVEN RUN-OF-THE-MILL FILMS. HOW DO YOU EXPLAIN THE INCLUSION OF SUCH A FILM AS "MAN-MADE MONSTER" WHICH IS RIDDLED WITH CLICHES?

I admit that it's cliched. It's just a kind of model of how to make that kind of film well. Admitting that it is all cliched and it has all been done before, it still has a kind of freshness and inventiveness to it which makes it not seem like the same old stuff all over again. Within its particular budget and its particular market and its ambitions, which aren't very high, comparing that film of Universal with a good cast with something like "Return of the Ape Man" from Monogram which is a real piece of junk, I think on those standards it is a classic.

YOU WRITE "THE MOST EFFECTIVE SCREEN HORROR IS THE LEAST DETAILED SCREEN HORROR", REFERRING SPECIFICALLY TO CARL DREYER'S "VAMPYR". WOULD YOU EXPLAIN THIS?

Mainly because the audience does most of the work. There is nothing as horrifying as what the audience itself imagines. Each person naturally conjures up the images which most frighten him. By showing nothing, you leave it to the audience to conjure up those images: "Vampyr",



Boris Karloff and Bela Lugosi in "The Body Snatchers" (1945)

itself, places all the suggestions there and lets you decide what's going on and why. It is really a very, very grim film. It doesn't show you anything which is basically unreal or impossible, and you should know something is going on which is supernatural. The audience, itself, creates fear out of that. The Best films of Fritz Lang or Hitchcock don't really knock you over the head with violence and horrific sequences. They plant the suggestion and let you take it from there. All of the good Val Lewton horror films of the forties do that.

SPEAKING OF HITCHCOCK, WERE YOU TEMPTED TO INCLUDE HIS FILMS IN THE BOOK?

I was tempted because obviously there is real horror in certain Hitchcock films. But on the other hand, they've been covered so much and, really, a Hitchcock film isn't a horror film. That is why I avoided films like "The Picture of Dorian Gray", which certainly has tremendous horror content. Also, the Hitchcock films have been so analyzed and dissected and written about and described, there is really nothing more one can say about them that hasn't been said already. I would rather devote

time to lesser known films which, perhaps, don't deserve a great deal of accolades but certainly warrant attention—films like "Strangler of the Swamp".

YOU TEND TO THINK OF MOST SILENT HORROR FILMS—including Lon Chaney's—as being rather disappointing. Why is this?

The Chaney films had this tremendous myth built up over the years of what great films they were. Nobody really disputed that because they just weren't around to be seen. I don't think they ever were great films. At the time, they had a certain following because there was very little of a horror cycle in the silent film and Chaney filled a niche or a void that was filled later in sound films by Karloff and Lugosi and so many others. There's always a need for a certain amount of violence in films, a certain element of the bizarre. Chaney succeeded because nobody else was doing that kind of film. Had you had a lot of films of that type around, the shallowness of them and the repetition and the formula stock quality of them would have really shown through. All the Chaney films had basically the same idea,



Dr. Frankenstein's enormous laboratory in "The Bride of Frankenstein" (1935)

the same set of situations just shunted around to fill different backgrounds of the story. But they all were pretty much the same and they really don't have any freshness at all today. I think they are very, very dated films. I'm talking now about the famous little Chaney-Browning films for Metro. There are earlier Chaney films, like "The Monster" which is a very good spoof or "The Penalty" which he did much earlier in the twenties, which are extremely good and hold up very well. It is just this one particular group of Browning-Chaney Metro films which are so famous, which to me disappoint very badly today.

YOU SAY THAT RKO RADIO FILMS, UPON THE REISSUE OF "KING KONG" IN THE FORTIES, "DARKENED" THE QUALITY OF THE ORIGINAL NEGATIVE SO THAT IT WOULD BE HARDER TO SEE THE VIOLENCE IN IT. WHAT IS THE STORY BEHIND THIS?

That was dictated by censorship, not by any wish to hurt the film. Also, I think the fact that RKO Radio, which has always been a company that has been prone to feel that any kind of reissue of an earlier film, whether it be musical or horror, is going to need a speeding-up to meet a faster tempo. Virtually all of their films when they were reissued tend to be cut very badly and very heavily. I think it's a great mistake. In many cases they are wrong. In the case of "King Kong", of course, the cuts were dictated partly by the new Production Code, and they were designed to eliminate the violence. By darkening the negative, they certainly did tone down the bloodletting scenes in the monster fights but it also darkened the rest of the film. Had they really been serious about maintaining the integrity of their film, they would just have darkened the scenes that were considered offensive or ultra-violent and left the rest of the film with its original timing, so that you could really see the details in those

marvelous matte shots. They didn't—they just darkened the whole film. And you can really see the difference when you see the film in Europe where it is still untampered and you can still see it in all its original glory.

YOU KNEW BELA LUGOSI FOR A BRIEF TIME TOWARDS THE END OF HIS LIFE. WHAT WAS HE LIKE?

I knew him for about six months of his life. He lived in New York. I wasn't a very close friend of his but I was a very close friend of people who were close friends of his. So I saw a lot of him for about a six month period. He was fascinating. It was a rather sad period of his life and it was difficult to really get him to talk because he was unhappy with the way his career had gone. He felt his life was over, his career was over, and you had to get him just a little bit drunk in order to get the nostalgia element flowing. Then he would very happily talk about the past and give you all the kind of details you want. But of course, it didn't last very long because in a little while he became too drunk and then he was morose and rather sad again. I wish I had known him much earlier when he was in his prime because he really could have talked about his earlier work. I don't think he had that much respect for the horror film as a genre. He loved what it had done for him—he was very, very grateful, obviously, to "Dracula" and he liked certain films like "White Zombie", which he thought had a great deal of style to it. But, basically, he felt he had been wasted in all of them. He didn't see a great deal of difference, I think, between a fairly high-class film like "Son of Frankenstein" and a Grade "B" like "The Ape Man". To him it was all horror films, and he still thought of himself as being into the great romantic, dramatic area along with people like Ronald Coleman and John Barrymore. In Europe, he had had that kind of reputation. So I don't think he



Julian West dreams of his own funeral in "Vampyr" (1931)

really had the sort of self-respect for the horror film that, certainly, Boris Karloff had. I don't know who Lugosi's manager was in the early thirties but I think he was very badly advised. To take a "Red Herring" role in a cheap independent—something like "The Death Kiss"—just a year or two after doing "Murders in the Rue Morgue" was absurd. I'm sure had he had better guidance he would have stuck it out and gotten the good roles and stayed on top the way Karloff did.

DO YOU APPROVE OF THE "TONGUE-IN-CHEEK" HORROR FILMS THAT VINCENT PRICE SPECIALIZES IN?

I like them when they are well done. Any genre can be kidded very effectively. I've seen very few that I've really liked. I think "The Raven" was well done and, of course, the new "Young Frankenstein" I like very much. They need to be done by somebody who both knows the genre and loves it. "Young Frankenstein" has a great deal of affection behind it. You can see that Mel Brooks has seen virtually all of the Universal "Franksteins" by the way he repeats lines in the right context. With "Blazing Saddles", you feel he didn't really have much feeling for the

Western at all. He was just using it as a way of getting over a lot of sharp gags. "Young Frankenstein" doesn't do that. You really feel the affection is there. While it is a very funny film, it almost works at times as a straight horror film—the lighting is good, the sets are carefully done. You do need that element of respect and affection as well as the ability to make a good horror film on your

Boris Karloff and Eva Moore in a scene from "The Old Dark House" (1932)



own. Any lighthearted spoof is very, very difficult to do. It doesn't necessarily mean that if you're a good director of horror films you can do it.

YOU ARE VERY CRITICAL OF "THE EXORCIST," CALLING IT "CHEAP AND SHODDY." WHY IS THIS?

I think it was a very, very carelessly done film in that the cuts were clumsily put together. When I say "cheap and shoddy", I'm talking about the kind of film it was, the kind of budget it had, the kind of release it had. It was really a very cheaply put together film with very little craftsmanship, very careless around the seams. That's what offended me more than anything else—a film they knew was

going to make money, that had to be a box office success and still to make it so casually and so carelessly. I thought that to be quite annoying. Admittedly, I didn't see it with an audience. One of my students worked on the film and had a print of it, so we screened it at home alone. I know that with that kind of film, obviously, the audience adds a tremendous amount to it. A film like "Psycho" is much less effective when seen alone than with an audience, where the whole shared sense of excitement and tension envelope the whole audience. But I deliberately didn't want to see it that way with "The Exorcist" because I wanted to be able to study it just on its own without the artificial pressure brought in by an outside audience. I saw the film after its reputation had been established. Had I seen it before, I would never have anticipated the enormous success it had, because I find it a really unpleasant film to sit through. On the other hand, I found the same thing with "Night of the Living Dead" which, frankly, I could never sit through in one sitting. I just found it so repellent that I literally saw it in chunks. I would see thirty minutes one day and thirty minutes another day. So I never really saw it all in one session. I didn't have the stomach for it. "Night of the Living Dead" is just an abomination and there is just no justification for it.

WHAT ARE YOUR FAVORITE HORROR FILMS?

Primarily, the older ones—particularly "Bride of Frankenstein", "Vampyr", & "The Old Dark House". Among the newer ones "Curse of the Demon", "Burn Witch Burn", & "The Devil Rides Out". The latter is probably my favorite among the contemporary horror films. I think it's an awfully good film and beautifully directed by Terence Fisher. Again, it has somewhat of the style of the old films, with very little real violence. A great deal of violence is suggested and implied, though. One tends to find that



"White Zombie" (1932), a little-known classic

the best horror films are often those directed by men who were formerly editors, like Robert Wise. They really know how to manipulate an audience and get the absolute maximum out of a cut and out of a scene. Both "The Body Snatchers" by Wise and "The Devil Rides Out" by Terence Fisher are prime examples of how editing is important to the overall effect of a horror film.

DO YOU SEE ANY REASON FOR THE CURRENT REVIVAL OF INTEREST IN HORROR FILMS?

I don't know if that's really true. Horror films have become a genre—the most popular kind of escapist genre today. The Western is gone, and the serial is gone, and the private eye film is virtually gone. I think the monster film has just taken over as the basic outlet for action films. But there's not really much horror in the monster film anymore. Most of them are

designed, frankly, for juvenile audiences, and they downplay the horror and upplay the destruction and the action and the comedy. It's just a passing phase and certainly there are less of them now than there were. I suppose the current series of destruction films—"Earthquake" and "Towering Inferno"—are a very sophisticated off-shoot of that, and in time, I guess, we'll get down to very routine and formulaized disaster films, too. It's interesting that most of these films come along in cycles when the world is already in a fairly unstable state—either economic problems or wartime problems—and you look at the fairly stable periods in world history, say the mid-thirties, and those are the times when you don't get the horror films or the monster films. I don't know whether that is just accidental but it has certainly been a matter of fact because it has gone in that kind of a cycle.



Lon Chaney, Jr. carries off Anne Nagel in "Man-Made Monster" (1941)

ARE YOU PESSIMISTIC ABOUT THE FUTURE OF HORROR FILMS?

I am, in a sense, although I should preface that pessimism with the remark that I think most people who discover film and who work in film tend to be "turned on" to film by the period in which they were first attracted to them. And with me, I was really "turned on" to film as a child in the



"Stranger of the Swamp" (1945) with Rosemary La Plante and John James—a cheapie but a minor gem.

thirties. It was the very slow, stylish, non-violent but effective horror films of that time that were impressed upon my mind. I know that students today who grew up in the fifties and discovered Hitchcock and Lang and Ford in the fifties honestly feel that the Hitchcock and Lang films of that period are their best. And I can well imagine that the students of film growing up today in the sixties and seventies, and getting to know horror films basically through the Hammer films, may feel that these are the best kind of horror films and the most stylish simply because they are the ones that got them the most excited about films. And I can well understand people of this generation looking back at something like "The Mummy" and finding it very, very cold and slow and unexciting. So my pessimism about the future of the horror film is based on the fact that I am of a much earlier generation and I see kind of a descending spiral.

There is a lot of room left for good directors to really exploit the horror film. If somebody like Stanley Kubrick wanted to do something really scary, he could do it. It Orson Welles wanted to make a strong horror film he could make, perhaps, one of the supreme horror films of all time. And there is a lot of good material that is still untapped. Even Edgar Allan Poe, although he has been covered in multitudinous forms by Roger Corman, hasn't really been touched in terms of making really evocative horror films. So if somebody like Kubrick or Welles or some totally new director came along and wanted to do a first-rate horror film based on good material, there is tremendous scope for it. But, of course, the horror film has become such a standardized type of material now that what one really needs is a total moratorium on them for five or six years—a diversion of interest to something else—and then to start fresh again. All in all, there certainly is room for hope. I'm personally not too optimistic, but there certainly is room for hope.

It is fascinating to compare the films listed by the British Film Institute polls of critics on their choice of the greatest movies of all time. Comparing the lists from 1952, 1962, and 1972, only three films last throughout the twenty years. *Potemkin*, *The Passion of Joan of Arc*, and *Rules of the Game*. It is interesting to note that no SF or horror films appear

CLASSICS(?) OF THE HORROR FILM



By DON WIGAL

When people discuss what makes a work of art a "classic," heated discussions often arise. No two people will completely agree on what makes art good or bad, important or trivial, shallow or profound, sincere or false, and so on. There is often great disagreement among experts, especially if the work is a recent one. Generally speaking, however, the element of time usually brings upon some agreement, and specific works especially come to be acknowledged as classics without much fear of serious challenge.

Classics, by definition, are those masterpieces which consistently show signs of permanence. A particular generation may like a specific work of art, or an entire genre, while people of another decade may have radically different tastes. But it is the overall history of a work—if it displays permanence—that determines whether or not it may become a "classic." This existence goes beyond the mere likes or dislikes of a particular person or group or era.

It is fascinating to compare the films listed by the British Film Institute polls of critics on their choice of the greatest movies of all time. Comparing the lists from 1952, 1962, and 1972, only three films last throughout the twenty years. *Potemkin*, *The Passion of Joan of Arc*, and *Rules of the Game*. It is interesting to note that no SF or horror films appear

on any of the lists. This doesn't mean there aren't any classic horror films; it just means the critics being polled did not list them. So—who dares to make such a list?

William K. Everson's book *CLASSICS OF THE HORROR FILM* (The Citadel Press—\$12.00) presents his list of some four dozen nominations for the All Time Great Horror Films. The author admits that arbitrary standards were used to make his selections, but most experts would probably agree on the majority of his choices. (You'll have the opportunity to comment on his selection later in this issue of *Quasimodo's Monster Magazine*.)

Promotional literature for the book mentions that it "runs the gamut of the great horror films from *Nosferatu* (1922) to *The Exorcist* (1973)." However, films after 1960 are treated only cursorily in the final pages of the book. Even some early classics such as *Nosferatu* are mentioned only briefly.

While eliminating longer commentaries on films made after 1960, Mr. Everson says that "few of these recent horror films have been really good, many of them have been remakes of specific earlier films, and patently inferior to them, despite being, in some cases, more elaborate."

With the exception of the German Dr. Mabuse movies, the French film *Vampyr* is the only one in a foreign language included in Everson's list. Noticeably missing are the indispensable classics *Das Cabinet des Dr. Caligari* (1919), *La Belle et la Bête* (1945), *Faust* (1926) and *Der Golem* (1920). Also regrettably omitted was (would you believe) *Hunchback of Notre Dame* (1923). By omitting the latter masterpiece, Everson may agree with Carlos Clarens who calls *Hunchback* a "historical spectacle" rather than a horror film (I think it is both... and so does Quasimodo!).

William Everson is a teacher of film at New York University and The New School. He has written several interesting articles in film magazines dating back to an article in the first issue of *Film Culture*, which is excerpted in the book here reviewed. He is certainly one of the leading authorities on film as popular culture. And, as in his other three books in the Citadel Film Series, he deserves better editing. The table of contents is a typographical jumble. Moreover, as usual with Citadel Press books, there is no index.

Many of the books photographs are very unusual and nearly all are beautifully reproduced. None are in color. (The book's jacket refers to "nearly four hundred photographs." Actually there are 314.)

The body of the book contains the commentary on Everson's nominations for the Classic Horror Films of all time. His insights obviously result from years of careful and loving film viewing—not just reading and teaching about film.

Before such commentary there is a section of basic information about each film, including the cast list. With a few exceptions such as *The Phantom of the Opera* (1925) the cast lists are even more complete than in Carlos Clarens' *Horror Movies*. The latter work has almost 350 titles in the filmography on which *Hunchback* is included. (Three cheers for *Quasimodo*!)

So the question remains, which are the great classic Horror Films? We give here Everson's list. Now you have your chance to let Quasimodo know which ones you have seen, which ones you think are classic, and which movies you would add to the All Time Great Horror Film List.

VOTE FOR YOUR CLASSIC HORROR FILM

AND HAVE A CHANCE TO
WIN A SUBSCRIPTION TO
"QUASIMODO'S MONSTER MAGAZINE"

OR
A QUASIMODO POSTER

Be one of twenty winners drawn at random from those who reply to the poll before September 15, 1978. There are no "correct answers". We simply want to know, 1) which of the following classic films you have seen, 2) which you think are the greatest and 3) which films you would add to the list of All Time Great Horror Films.

1) CHECK THE ONES YOU HAVE SEEN

- THE BLACK CAT (1934)
- THE BLACK ROOM
- THE BODY SNATCHER
- THE BRIDE OF FRANKENSTEIN
- CAT PEOPLE
- CURSE OF THE CAT PEOPLE
- CURSE OF THE DEMON
- DEAD OF NIGHT
- THE DEVIL COMMANDS
- DR. CYCLOPS
- DR. JEKYLL AND MR. HYDE (1932)
- DR. MABUSE
- DR. X
- FRANKENSTEIN (1931)
- FREAKS
- THE GHOST OF FRANKENSTEIN
- THE GHOUL
- HUNCHBACK OF NOTRE DAME (1923)*
- ISLAND OF LOST SOULS
- KING KONG
- THE LADY AND THE MONSTER
- LONDON AFTER MIDNIGHT
- MAD LOVE

2) CHECK THE ONES YOU THINK ARE THE GREATEST

- THE MAGICIAN
- MAN-MADE MONSTER
- THE MAN WHO CHANGED HIS MIND
- THE MAN WHO LAUGHS
- MARK OF THE VAMPIRE
- THE MUMMY (1932)
- MURDER BY THE CLOCK
- MURDER IN THE ZOO
- MYSTERY OF THE WAX MUSEUM
- THE NIGHT HAS EYES
- THE OLD DARK HOUSE
- THE PHANTOM OF THE OPERA (1925)
- THE RETURN OF DR. MABUSE
- SHE DEVIL DOLL
- SON OF FRANKENSTEIN
- SPARROWS
- STRANGER OF THE SWAMP
- THE TESTAMENT OF DR. MABUSE
- THE THOUSAND EYES OF DR. MABUSE
- THE UNINVITED
- VAMPIRES
- THE WALKING DEAD
- WHITE ZOMBIE
- THE WIZARD

*Quasimodo added this one to the nominations made by William K. Everson in his *Classics of the Horror Film*.

3) You may nominate other films (not listed above) which you think are All Time Great Horror Films:

4) NAME

ADDRESS

CITY

STATE

ZIP

MAIL TO:

CLASSIC HORROR FILMS
MAYFAIR PUBLISHING
261 FIFTH AVENUE
NEW YORK, N.Y. 10016

WORDLIST

The following are the words
which complete the MONSTER
MESH #5 on page 64

1. Cat
2. Eyes
3. Hyde
4. King
5. Doll
6. Lady
7. Body
8. Clock
9. Mummy
10. White
11. Ghoul
12. Black
13. Birth
14. Ghost
15. Night
16. Demon
17. Mabuse
18. Wizard
19. Vampyr
20. Phantom
21. Vampire
22. Cyclops
23. Magician
24. Commands

WORDLIST

The following are the words
which complete the MONSTER
MESH #6 on page 65

1. Ben
2. Der
3. Red
4. Trog
5. Soul
6. Evil
7. Notre
8. House
9. Stood
10. Beast
11. Tombs
12. Tales
13. Night
14. Oblong
15. Valley
16. Phantom
17. Strange
18. Atragon
19. Professor
20. Frankenstein

Monster Magazine
Quasimodo's Mailbag
Continued from page 4

Dear Q:

Who don't you do a story on all that Egyptian mummy stuff? I really dig it.

Bob Dvorak,
Queens, N.Y.

Dear Q:

I destroy all monster magazines my two kids bring home. Don't think yours will be an exception. Why don't you put out a good Hollywood gossip mag instead?

Franny Kurts,
Brooklyn, N.Y.

Dear Q:

I put your pictures all around my bedroom and it keeps my sister out. She's scared stiff to come in. It's great! I can't wait to see your next issue... maybe it'll keep my mother out.

Billy James,
Fairfield, Conn.

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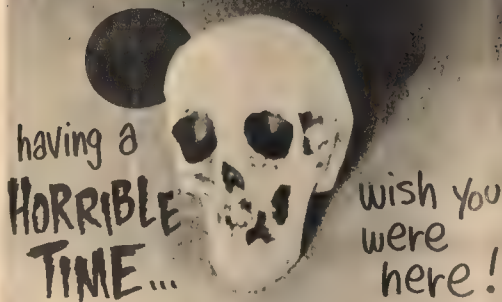
NAME

ADDRESS

CITY

STATE

ZIP



Even a monster, like myself, needs a vacation sometime . . . and I've just come back from mine. I just spent 5 ghoulishly ghastly nights at Walt Disney World in Florida. The average visitor might stay in one of the lavish hotels there . . . but not a star-monster like me! I stayed in this weird haunted mansion. It was a bit crowded, along with myself, there were 999 ghosts, goblins and ghouls haunting the place.



WALT DISNEY PRODUCTIONS



Here is a cool-ghoul at the keyboard, one
 playing the spine-tingling polka.

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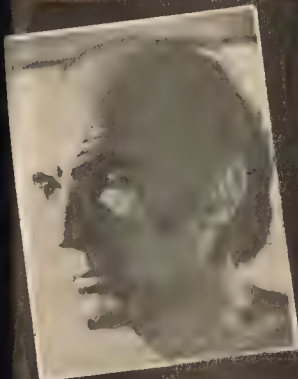
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SPACE: 1999

"Space: 1999" from Independent Television Corporation, is the most expensive and spectacular space science fiction series ever produced for television. Starring Martin Landau and Barbara Bain, and also starring Barry Morse, it is the first series made available for local programming to over 25,000,000.

anywhere near it. Each episode costs in excess of \$250,000. In addition to stars who appear in continuing roles, famous actors will appear as guests on the programs. Among them are Richard Johnson, Christopher Lee, Peter Cushing, Margaret Leighton, and Joan Collins. Special effects and photography, required to produce the most spectacular scenes ever depicted on a television science fiction series were time-



The stars of "Space: 1999"—
Martin Landau, Barbara Bain, and Barry Morse.

consuming and expensive, as was the laboratory and other post-production work necessary for delivery of 24 episodes produced like 24 feature films.

The premise of "Space: 1999" is this: Near the end of this century, space travel has become commonplace and necessary. During a series of routine trips between Earth and Moon, radio signals are heard, establishing without a doubt the existence of life forms in space. This extraordinary discovery unites, for the first time in the history of mankind, all the peoples of Earth in a common effort to defend itself against the potential threat of these unknown life forms.

Thus, Moonbase Alpha, an early warning defense system installation established on the surface of the Moon, is manned by 300 men and women representing all the nations of the world.

At this juncture in history, atomic power has, coincidentally, become the principal source of man's energy needs.



At a nuclear disposal area on the Moon, personnel investigate ominous signals warning that the piles of atomic waste matter may be active.

The storage of atomic waste matter poses severe environmental problems on Earth, and so a decision is made to store atomic waste matter on the far side of the Moon.

As "Space: 1999" begins, the folly of this decision results in a catastrophe unequalled in the history of mankind. A series of spectacular thermonuclear explosions occur that tear away portions of the Moon and completely alter its gravitational relationship with Earth. The Moon is blasted out of Earth's orbit!

With Moonbase Alpha intact, the Moon careens inexorably away from Earth. It

can never return, and becomes the only world for the 311 helpless, hopeless inhabitants, whose goal now is to find a compatible planet on which to settle.

Self-sustaining, the base is able to maintain survival conditions. Food, air and water recycling installations are powered with atomic and solar energy. All systems necessary for the life functions of the people, and the computer-governed operations of the complex machinery, are operative—making the runaway moon totally self-supporting.

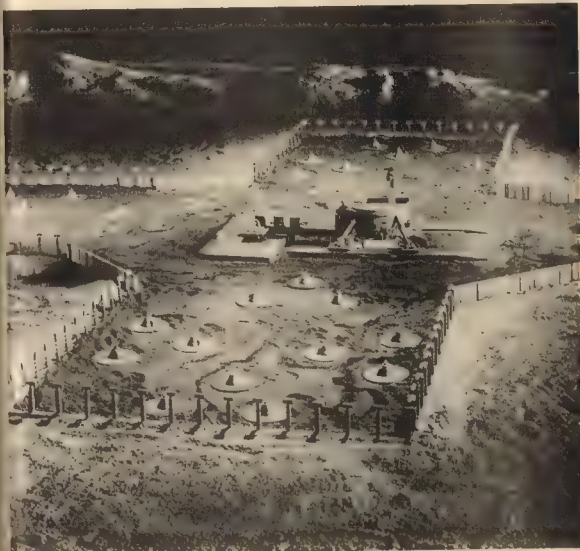
Thus a fateful journey of 311 men and women through the incredible vastness of

space begins. Their adventures ... their quest for survival ... their search for a compatible planet ... and defense against the fantastic life forms found throughout the galaxies and with the awesome forces of the universe itself, becomes the springboard for each succeeding episode.

"Space: 1999" is the first TV series in which Martin Landau and Barbara Bain have worked together since their marathon run on "Mission: Impossible".

Both life members of the famed Actors Studio, where Martin also teaches, they have continued their separate television and motion picture careers, and are reunited professionally for the first time in a TV series. Barbara Bain holds the distinction of being the only actress in the history of TV to have won an Emmy three years in a row as Best Actress for her role in "Mission: Impossible".

Landau stars as Commander Koenig, leader of Moonbase Alpha ... chosen for



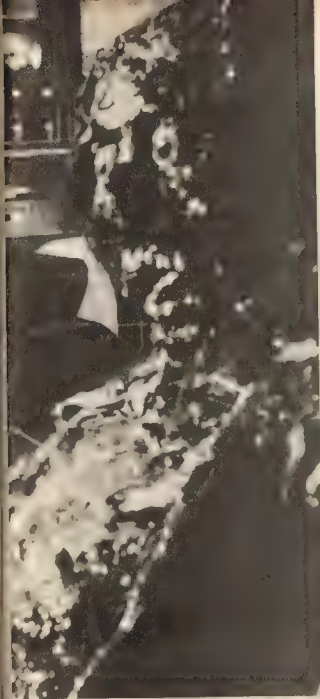
A nuclear disposal area on the Moon, where for years atomic waste from Earth has been dumped. Accumulated energy will cause this "garbage dump" to explode, ripping the Moon from the Earth's orbit and hurling it on an unexpected odyssey deep into space.



Commander Koenig and Dr. Russell encounter terrifying events on their voyage through space and time.

his combination of outstanding leadership qualities, superior space knowledge and unequalled administrative ability. He won the command

over candidates of all nations because the leaders acknowledged that he could do the job better than anyone else in the world.



Bain stars as Dr. Helena Russell, chief medical officer on the new world of Moonbase Alpha. Her responsibilities include the maintenance of life on Alpha, including the psychological and emotional stability of its inhabitants. Her

sphere of influence extends to Commander Koenig, with whom she has an understandably close relationship.

The other continuing star of the series is Barry Morse. Best known to American audiences for his role as Lt. Gerard on "The Fugitive", Morse has appeared in many other series including "Dr. Kildare", "Wagon Train", and "The Saint". He is soon to be seen co-starring with Brian Keith, John Mills, and Lilli Palmer in a new prime-time adventure series, "The Zoo Gang" on NBC. One of the most distinguished international actors, he has been seen in many motion pictures and on both the British and Broadway stages, as well as on television, where he has won the Best TV Actor Award five times. Schooled at the Royal Academy of Dramatic Art, he has been adjunct professor in the Dramatic Department of Yale University.

In "Space: 1999", Morse plays Professor Victor Bergman, a scientist whose remarkable work is most responsible for the establishment of Moonbase Alpha. At one time Commander Koenig's mentor and teacher, the professor has remained a close friend, and, together with him and Dr. Russell they form the triumvirate which makes the critical decisions on which the fate of the space travelers depends.

Gerry and Sylvia Anderson, long associated with ITC, produced "Space: 1999". For the past twelve years they have produced science fiction feature films for Universal and United Artists and outer space television series for ITC. Their credits include the motion pictures "Journey To The Far Side of the Sun" (Universal) and "Thunderbirds Are Go" (UA). For television, they produced series for ITC including "UFO", "The Protectors", "Thunderbirds", "Stingray", "Captain Scarlet", "Fireball XL-5", and "Superpercar". Working with a virtual "reper-

Koenig struggles against an unknown and deadly force on an alien planet billions of light years from Earth in an attempt to rescue his landing party.



tory company" of special effects technicians, designers, architects, and engineers, they have achieved some of the most spectacular effects on the screen, many of which have since become standard.

Only the very best directors in the industry have been hired to direct this series. Among them are Lee H. Katzin, one of the most prolific and highly regarded craftsmen in the industry, and Charles Crichton, internationally hailed as a master of suspense and action.

Katzin has directed "The Salzburg Connection", "Le Mans", "Whatever Happened To Aunt Alice?", "Angry Odyssey", and other feature films. For television he has directed made-for-TV movies for all three networks, and his work includes "Ordeal", "Along Came A

Spider", "Hondo", "The Stranger", "The Voyage Of The Yes", "The American Eagle", and "Visions". In demand for network series, Katzin has directed episodes of "McMillan And Wife", "Mod Squad", "The Felony Squad", "It Takes A Thief", "Mannix", "Rat Patrol", "Wild Wild West", "Rawhide", "Branded", "Stoney Burke", and many more including "Mission: Impossible", where he first met Martin Landau and Barbara Bain.

Altogether a record number of American directors were allowed to participate in the scripting of the series, as was an American story supervisor.

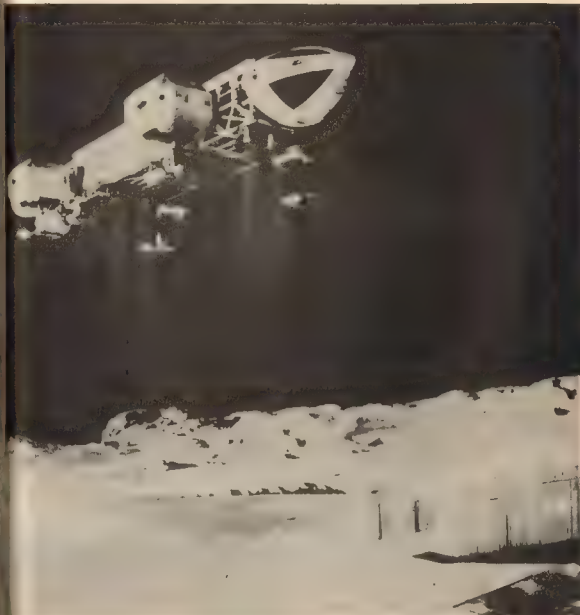
To assure that "Space: 1999" would be an American series for American audiences, story editor George Bellak was relocated in England where he developed a set of guidelines, organized

the writers' pool and supervised the initial stories and concepts. One of the most experienced writer/editors in show business, Bellak has won the WGA Award and been nominated for an Emmy. Among his television credits are those for "The Defenders", "Cannon", "The Nurses", "East Side, West Side", and many more going back to the classic

stories on "Playhouse 90", "Studio One", "CBS Playhouse" and others.

More sets have been built for this series—both interior and exterior—than any other television series has ever had. In addition to the standing sets for the continuing locations, there are new planets or locations on every episode, and a new set or sets for them. This costs

An example of the outstanding special effects to be seen on "Space: 1999".



extra, but it makes the difference.

Rudi Gernreich, who created the topless bathing suit and whose latest contribution to style is this season's so-called bottomless bathing suit, designed the costumes for "Space: 1999".

This month, we will examine the first five episodes of the series. Succeeding issues will deal with the remaining segments.

In the first episode, "Breakaway", the biggest explosion in the history of man destroys the dark side of the Moon hurling it violently out of Earth's orbit. On a manmade Moonbase, the 311 survivors of the nuclear blast begin an unexpected journey across the universe, searching for a compatible planet on which to settle. Conflicts and fear dominate these early hours of space travel and subject the survivors to the tensions and anguish of a thrilling struggle for survival.

Terror strikes Alpha in Episode 2, "Force Of Life", as one of the Moonbase's technicians is possessed by a frightening outer space force which transforms him into an energy-consuming monster. He goes on a rampage, destroying everything he touches by absorbing its heat, freezing everything he puts his hands on. Finally he heads for the giant generators of the Moonbase itself! Unable to stop him, and in peril from his deadly touch, Commander Koenig orders laser beams turned on him. Charred by enormous blasts from the guns, the monster's blackened, burned out body is regenerated by the energy! Pulsating with light, he advances relentlessly on the very energy source of Alpha itself, threatening the entire expedition with destruction.

In "Black Sun", the runaway Moon is on a deadly collision course with an asteroid which suddenly burns out and becomes a terrifying "Black Sun"—a whirlpool-like phenomenon of deep space which devours everything around it, including light. With only three days to avoid

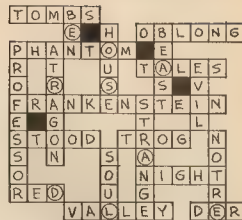
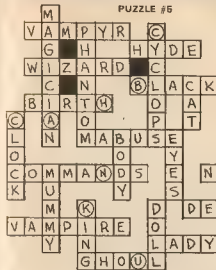
destruction, the Moonbase personnel construct anti-gravity towers and build an immense force field. A survival party is dispatched from the Moon in a space "Lifeboat" and those remaining are sucked inexorably into the fearsome black sun as time, space, and even matter are cancelled.

Episode 4 is entitled "Matter of Life and Death". Helena's husband returns from the dead to warn Moonbase personnel away from a seemingly compatible planet. Composed of anti-matter, his touch hurls Helena across the room and all who come in contact with him suffer similarly violent reactions. Disregarding his warnings, Commander Koenig and a landing party embark in a space ship for the forbidding alien planet, where they find the anti-matter reaction multiplied. Disaster strikes in enormous waves, as first the space ship is destroyed, then the Moon itself seems to explode. In horror, Helena and Commander Koenig watch as enormous shock waves hit the planet, wiping out everything in the aftermath of a holocaust that must mean the end of everything for the space travelers.

In "Earthbound", Episode 5, an alien space ship crash lands on the runaway Moon and the body of six figures are discovered in a state of suspended animation. They are refugees en route to earth from a dying planet. Frozen down for 3½ centuries, they are looking for a compatible planet on which to live. When one of the aliens is accidentally destroyed, Koenig agrees to let the Alpha computer select one of his crew as a replacement. But Commissioner Symonds is so determined to return to Earth that he forces the decision by breaking into the power station and threatening to destroy the entire Moonbase unless Koenig agrees to let him go.

This is just a sample of the science fiction thrills to be provided by "Space: 1999". Next issue, more on this outstanding series.

MONSTER MAGAZINE—MONSTER MESH PUZZLES



UNSCRAMBLED WORD

The final solution to the MONSTER MESH on Page 64 is the word "Hunchback".

The final solution to the MONSTER MESH on Page 65 is the word "Esmeralda".

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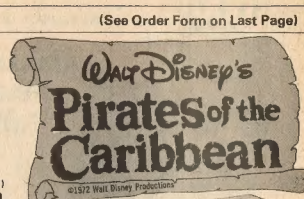
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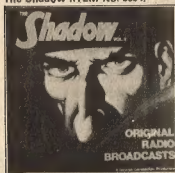
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